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**The Impact of Visual Representations of Leadership in Tribal
Dominated Societies: A critical qualitative study of aesthetic leadership
in the United Arab Emirates**

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**Submitted in partial fulfillment of the requirements for
the Degree of
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Abstract

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The Impact of Visual Representations of Leadership in Tribal Dominated Societies: A critical qualitative study of aesthetic leadership in the United Arab Emirates.

Key Words: Aesthetic Leadership, Visual Representations, Images, Foucault, Discourse, Bedouin, UAE.

This thesis explores the role and impact of leadership as a socially constructed and aesthetic phenomenon in tribal-dominated Bedouin Arabia. The concept of leadership is investigated in terms of its discursive and aesthetic dimensions across different geographical, historical, and intellectual settings by adopting and applying a Foucauldian perspective of interconnected concepts of power/knowledge, discourse, subjectivity, body symbolism and the power of gaze. The thesis draws on three related types of data: First, images to understand the leaders' perspective. Second, interviews with artists to gain insights into the visual message and the creative process. Third, through semi-structured interviews with the audience to garner an understanding of how it perceives the message leaders send. This thesis contributes theoretically to ongoing research into the visual representation of leadership and to critical debates concerning Foucauldian perspectives on discourse, power, discipline and the body. This thesis concludes by recommending practical implications for rethinking leadership as something both aesthetic and mythical to consider the role of followership in the consumption of leadership-themed visual artworks and communication, and the growing global role and influence of social media in shaping leader-follower relations.

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Chapter 1 – Introduction

“The Beduin of the desert, born and grown up in it, had embraced with all his soul this nakedness too harsh for volunteers, for the reason, felt but inarticulate, that there he found himself indubitably free. He lost material ties, comforts, all superfluities and other complications to achieve a personal liberty which haunted starvation and death. He saw no virtue in poverty herself: he enjoyed the little vices and luxuries—coffee, fresh water, women—which he could still preserve. In his life he had air and winds, sun and light, open spaces and a great emptiness.” (Lawrence 2000: 18)

The above passage summarizes the Bedouin life during the early twentieth century from the perspective of a British official who worked and lived in Arabia and interacted with the Bedouins for a number of years, T.E.

Lawrence, otherwise known as Lawrence of Arabia. The life of Bedouins has continued to evolve drastically since Lawrence’s time. Specifically, after the discovery of oil in what was called Arabia, currently the region is divided into various states.

The terms Arabia, Arabic, and Islam prove problematic for Western readers. Westerners continue to confuse the concepts, for they incorrectly use the three terms interchangeably. While research remains scant on the Bedouins, there do exist rare academic studies that focus on Bedouins and their sociocultural, historical settings and their influence on Islam as a religion and a belief that currently represents a real threat for Western values from the Western perspective.

Arabia depicts the land of Arabs who are Bedouins and speak Arabic; hence, Arabia illustrates a term that encompasses the geographic region that spreads between the Arabian (Persian) Gulf and Arab Sea in the East, the Red Sea in the West, the Indian Ocean in the south, and the Syrian steppe (Badia) in the north. Westerners define Arabia as a geographical territory that includes the vast area of land where all people speak Arabic. Recently, this area has been termed the Middle East North Africa (MENA), which encompasses all Arabic-speaking countries in the Middle East including Arabia, Levant, Mesopotamia, and North Africa. Egypt, Sudan, Libya and the Maghreb represent the North African nations. Hence, Arabia, MENA, Near Orient, Arabic countries, Middle East, Greater Middle East are portrayed as terms that are often used interchangeably despite the fact that they embody unique notions and historical significance. Notably, using these terms interchangeably does not promote comprehension of the region and its sociocultural and historical *raison d'être*.

In effect, Arabs represents the 'Other' to the 'Western civilization'. Said (2003) asserted that Orient as a term demonstrates the best term to describe the totality of Arabia, Arabic, Islam, and Bedouins from the Western perspective.

"...a way of coming to terms with the Orient that is based on the Orient's special place in European Western experience. The Orient is not only adjacent to Europe; it is also the place of Europe's greatest and richest and oldest colonies, the source of its civilizations and languages, its cultural contestant, and one of its deepest and most recurring images of the Other. In

addition, the Orient has helped to define Europe (or the West) as its contrasting image, idea, personality, experience. Yet none of this Orient is merely imaginative. The Orient is an integral part of European material civilization and culture. Orientalism expresses and represents that part culturally and even ideologically as a mode of discourse with supporting institutions, vocabulary, scholarship, imagery, doctrines, even colonial bureaucracies and colonial styles.” (Said 2003: 12)

The starting point of the research project held to understand leadership in the context of Said’s (2003) discussion of Orientalism and to apply that concept in order to gain an understanding of the unique nature of the Bedouins’ concept of leadership. From this investigation, I will illuminate the problematic nature of this region and its people in their own sociocultural historical settings from a leadership perspective. My research targets Western readers to promote a further comprehension of the region, in order to reveal to them how they can interact with Bedouins to create partnerships in place of hegemonic relations. Thus, this understanding will contribute to the development of the region, its economy, its people, and the world through building bridges of business partnerships instead of wars and conflicts.

My own personal experience and life provided the main backdrop on which I construct my research around visual leadership in Arabia. It propelled me on the quest for understanding my roots and the daily sufferings I go through as being a person from this part of the world and who belongs to the cultural and religious identities which represent the peak of the Clash of Civilizations

(Huntington 1996). Being a person from this stigmatized region imposes a plethora of challenges. I feel the growing hate, suspicion, racism and stereotypic actions against me as an 'Other' to any non-Arab, non-Muslim person from divergent cultures, religions, or ethnical identities.

From this perspective, I have experienced personally, throughout my entire life, that 'Other' and my experience in my constant trials to crave acceptance. I persistently keep trying to prove I am a 'civilized other' who warrants trust. I do not represent the harmful villain the media portrays, and my entire sociocultural background does not epitomize evil. Certainly, living in this hegemonic inheritance breeds an inferiority complex, which is embodied in all Arabs who must live in the West, and which became a habit for me that I had to live with for my entire life.

The personal experience, again, pushed me to study leadership from a visual perspective as I lived my childhood and youth in Syria under Assad's totalitarian regime. People hailed Assad as the Almighty God, for the government forced Syrians to worship him. Assad epitomized the omnipresent figure posted everywhere in streets, in the schools, on TV, even in schools' books and notebooks. Obligated to consume his omnipresent visually communicated existence, his huge images decorated buildings throughout the cities. Forcefully inculcated with this strong political propaganda, I developed a skeptical questioning mind since my childhood of the reason behind using these visual omnipresent communications to induct us all as being part of Assad's cult, as docile bodies that were completely controlled and brainwashed.

Living in that real dystopia, unfortunately, created a constant fear of incarceration, which I wanted to break down and to run away from the oppression. For this reason, I established my philosophical foundation on Michel Foucault's (1972) discipline and punish research. My efforts to understand his studies of the birth of prison illuminated the visual discourse of Assad's regime to control the thoughts of an entire nation through images. He inculcated an entire nation in a certain epoch to worship one person, to control and manipulate for the benefit of a chosen few. Pertinently, family relations in the patriarchal system in Arabia resulted in a strong dominance of a few elite families who control the wealth and political decision in each and every country in the Middle East. Furthermore, the dominant social relations remain based on the patriarchal-familial interconnected network of relationships.

The constant propaganda reinforced the power of these families to maintain their control for as long as they could to sustain it, which solidified the roots of the patriarchal system deeply within the society. The campaign reintroduced the control in a new light through the progressive presidential governments. Sharabi (1992) termed that entire system of control as the Neopatriarchy (Sharabi 1992).

Given the above personal background, my entire research is based on Gramsci's (1989) critical standpoint that the starting point of any study proves to understand oneself: "The starting-point of critical elaboration is the consciousness of what one really is, and is 'knowing thyself' as a product of the historical processes to date, which has deposited in you an infinity of

traces, without leaving an inventory” (Gramsci 1989: 324). My initial object of inquiry is to understand the dynamic relationship between the aforementioned concepts under which I have lived and experienced. These experiences persist during my life, which exert a considerable influence on constructing me as a person as well as a researcher.

In this respect, I am building my thesis on an observation that leadership depicts a social phenomenon, and that, as with any other social phenomenon, communication plays a substantial role in formulating this. Thus, visual, textual, and audible means of communication influence leadership as a social process. Inevitably, sociocultural context exerts a considerable influence on shaping the social leadership process. Therefore, understanding visual symbols in terms of representing leaders is seen as substantial when perceiving the leadership process in any certain sociocultural context, as symbols and representation illustrate products of social context. Consequently, it is important to decipher the hidden meanings behind each symbol that leaders employ to influence the sensory experiences and the feelings of his followers, ultimately to manipulate their thoughts and actions.

Foucauldian Analysis

To develop my thesis, I will briefly review one of the key contributions of the intellectual influencers on my research, which is the Foucauldian understanding of power and discourse.

Michel Foucault introduced the positive connotation of power and that power relations create truth (Armstrong 1994). The application of Foucault's disciplinary power in an organization context demonstrates a new discipline of study: one based on the assumption that leadership reflects a process of influencing others' behaviors with a primary objective of achieving the leader's plans. Moreover, leadership from this perspective illustrates the imposing of a disciplinary power on different pertinent actors.

According to Foucault, a sophisticated system of surveillance can impose disciplinary power: the power of gaze, or discipline of gaze, which targets the human mind instead of the human body (Armstrong 1994). Yet, the positive form of disciplinary power portrays just one façade of the form of power. In his novel *Nineteen Eighty-Four* (1949), Orwell constructed a world of disciplinary power applied through an extreme mode of surveillance to reflect power's negativity. This imaginary totalitarian government used a constant surveillance tool, such as a television set, that kept surveying the human 'object'. This leadership based on watching, observing and surveillance manifested in the famous Orwellian phrase "the big brother is watching you" (Orwell 1949: 1). In effect, we remain confronted with a paradox of applying the Foucauldian 'positive' disciplinary power and the extreme oppressive Orwellian negativity to the power (Orwell 1949).

Of course, power is not just a force that imposes from up to down. The up down model is causing oppression within the bottom layers of society; yet, power is everywhere, and it affects each and every social relation. Hence, power forms discourses in a constant process; hence, discourses are formed

and reformed consequently through these active forces of power and resistance (Foucault 1977b; Rose 2012). In this respect, Foucault proposed the discursive analysis, which depicts a way to construct our social world by tackling the forces of power that produce certain knowledge and, consequently, certain truth (Rose 2012). We cannot find a certain social relationship between 'subjects' without encountering a power imbalance between the two sides of this social interaction (Foucault 1977b).

When considering discourse as a term, what does it mean and what is the substantial role it plays in 'producing' human 'subjects'? (Hall 1996).

The relation between the two main concepts in my study – power and discourse – remains intertwined. Since power encompasses the main component of discourse, any social process remains discursive in nature and it represents a power game between different parties (Foucault 1979).

Furthermore, power produces knowledge; hence, the process of interpretation of a visual representation of a social phenomenon essentially depicts a power game.

Another facet of the Foucauldian analysis is the importance of the contextual background, for one must understand the past to comprehend the present and predict the future (Burrell 1988).

Aesthetics

Building on Foucault's discussions, a leader's portrait can represent a surveillance tool because it embodies a panoptical effect on the people viewing it. This provides an interesting area of study, mainly in terms of the relationship between leadership and discipline, and the mechanism of internalizing the process of discipline through visual tools (Foucault 1977b; McKinlay and Starkey 1998).

In the scope of my study, a central area to study is the mechanism of controlling humans for creating a self-disciplined, self-surveilled and obedient society, which is termed as the 'docile body' (Rose 2012).

Visualization demonstrates a full process of sensing an experience. Evoking the state that shares a cultural, social, and psychological context, the sensing process uses different materials that encapsulate rich cultural, social and emotional experiences of the people who produced them (Warren 2005).

To this point, visual representation illustrates the oldest means of communication used throughout history. Humans constructed their ideas as engravings on stone, metal, or paintings. Leaders' visual displays as portraits or photographs remain visible everywhere. Since a visual representation of a leader serves as a larger role than just a commemoration, textual communication plays a vital role in communicating leadership qualities. An image of leadership is conveyed not only visually, but also orally. Parry and Hansen (2007) elucidated the importance of storytelling when inspiring

followers to achieve the leaders' goals, since people follow stories as they follow people. The authors considered storytelling as a leadership process. In fact, they purported that storytelling remains interconnected with leadership and stories act as a leader in terms of their impact on power and action (Parry and Hansen 2007). While the sensual experience proves important in portraying leadership, I have chosen to narrow my study to just visual experience.

Rationale of the Study

I will build my study on the application of leadership process from the Foucauldian perspective and how the process of visual representation manifests into a powerful vehicle.

Foucault stressed the importance of language, images, and symbols in the social construction of reality and in any knowledge production process by using discourse (Foucault 1972). In this way, visibility plays a substantial role in shaping the leadership process. For this reason, I centered my thesis on visibility and I will unmask the meanings of the symbols implemented to represent the leadership process.

Markedly, Foucault focused his analysis on European society and he had not generalized his studies to any other sociocultural context beyond Europe or the West in general. Consequently, it would prove valuable to apply his analysis in a different sociocultural context, such as the Bedouin Arabian.

Adding the aesthetic dimension of studying leadership as a relational social process offers a novel approach to identifying and reconstructing the understanding of that method from a unique perspective. According to Van Dijk (1993), “we need to examine in detail the role of social representations in the minds of social actors” (Van Dijk 1993: 251). In respect to my study, the painter depicts the main creator of subjectivity. Throughout my research, I will explain the mechanism of the leadership process from the contextual lens of Bedouin Arabs, what is power’s discursive nature from the Bedouin perspective, and how the audience perceives the message. The main aim of my study is to explain the mechanism of creating the visual message that leaders send to their followers and how the power mechanism works in shaping the audiences’ decoding process. Furthermore, using the Foucauldian analysis in different sociocultural contexts where research remains scant will develop enlightening insights into other societies beyond the Europeans and Westerners.

To achieve the above, I shall approach the leadership process in my analysis from three main directions: power, discourse, and aesthetics. To this point, my focus in approaching leadership, as a social phenomenon, utilizes the discourse approach, and studies it from the sensory perspective mainly in terms of feelings, beliefs, values, thoughts, and social relations. Basically, the leadership notion lies in the construction of the meaning of language and symbols employed, while the interpretation remains based on the cultural and social contexts of the organization and the people within it. One cannot

study leadership, as any social phenomenon, without examining the social and cultural contexts (Bryman et al. 1996).

Griffey and Jackson (2010) identified that a portrait of a leader functions as a virtual leadership process with an enduring influence upon followers. They recognized that portrait artists combine the personal and positional qualities in the visual representation of the leader, while simultaneously applying the cultural and historical context in the same visual representation. This combination of qualities and context in the portrait provides a holistic and integrated archetype of leadership. Portrait artists use different poses, facial expressions, and settings to portray the leader with a visually imposed authority and power (Griffey and Jackson 2010).

Dominant trends in leadership literatures fail to legitimize a universal leadership paradigm. Due to the multitude of approaches to leadership, the term leadership remains vague and engenders various contradictory meanings (Meindl et al. 1985; Yukl 1989). My aim is to study leadership as a relational process in its sociocultural setting and to focus on the positive practice of leadership as a method to enhance coherence between people, and to improve creativity. Leadership from this perspective depicts the process of using positive power to produce positive outcomes; thus, leadership embodies a constructive process void of hegemonic and oppression.

Hence, I will demonstrate how images operate in the sociocultural context of the Bedouin Arabs and how leaders implement different symbols and visual materials as tools to enhance power and enforce followers' obedience.

There exist critical gaps in the empirical literature in terms of exploring the sociocultural life of Arabs. The research on the Bedouin Arabs, as a significant and particular ethnic group and as a dominating sociocultural unique group inhabiting different areas of Arabia, remains limited (Al-Krenawi and Graham 1997). People, especially Westerners, misunderstand and misinterpret the value system of Arabs and Bedouins. Western media characterizes Arabic values and their distinguished lifestyle in a typically widely conveyed manner through Western movies and media. Tribalism, patriarchy, and family relations in their dynamic interrelations and their influence on leadership prove rarely studied.

Furthermore, discourse remains a vague term warranting further clarity (Potter and Wetherell 1987). The relationship between discourse and meaning in a certain sociocultural context, where history plays a significant role in constructing discourse, needs more in-depth study.

Based on the above discussions, my thesis addresses the following research questions:

1. How are leadership discourses organized to produce a certain kind of knowledge and practice?

2. How are leadership discourses articulated visually in a sociocultural reality of tribal-dominated Bedouin Arabia?
3. To what extent do sensory and aesthetic experiences inform the construction and representation of leaders and leadership and what factors influence this process?
4. What role does the visual and aesthetics play in developing followership?
5. To what extent is self-surveillance and self-discipline a part of followership?

Contributions to the Study

This study makes different theoretical, methodological and practical contributions to the leadership knowledge.

The main contribution to theory is the development of the leader's image communication process model, which incorporates the three key components of the leadership visual communicational process: leader, audience and the message. In addition, the study investigates and explores the sociocultural/historical values of Arabia on the Bedouin leadership, mainly from a visual and aesthetic perspective.

The study also makes a methodological contribution through the research design which uses a unique mix of qualitative approaches, including visual genealogy, psychoanalysis and discourse analysis.

The findings of this study provide different practical contributions to different targeted groups, including Bedouin leaders, Bedouin society, and the wider business community. This type of information is significant to help Bedouin leaders identify what makes a leader great in the eyes of his audience and how to communicate his myth to his people. These findings also provide the basis for training and mentoring programs to excel the leadership communicational process for Bedouin leaders. The development of the visual communication of leadership framework offers a future tool to measure the power of image on an audience through the use of artificial intelligence on social media interactivity.

The study also provides a practical contribution to media practitioners in the area of normalization to influence a targeted audience to a certain desired direction.

Engaged Scholarship

The primary reason for choosing to pursue a DBA program is based on my belief of the importance of building theory, the benefits of which I, and others, can implement and deliver to my society and beyond.

The complexity of relating theory and practice comes from how scholars build their research model on a real-world problem. The main tool for bridging the gap between science and practice lies in applying for engaged scholarship, or requiring “scholars to step outside of themselves to obtain and be informed by the interpretations of others about each step of the

research process: problem formulation, theory building, research design, and problem solving” (Van de Ven 2007: 265).

Hence, the engagement between academics and practitioners proves paramount in order to produce knowledge that can solve real problems instead of just pontificating about the problem without proposing a practical solution.

Gulati (2007) defined the differences between theory and practice as ‘tribal war’ between two main concepts: rigor and relevance. He defined rigor as the “used of narrow disciplinary paradigm involving a set of theories, methodologies, and data analysis...” where relevance depicts the practical and relevant to the “matter at hand” (Gulati 2007: 777). Yet, the two concepts, namely rigor and relevance, remain important to the management research, since any management research should be exact (rigorous) and applicable (relevant); thus, it stands not as a game of either–or. Scientific knowledge formulates theories based on generalization. To generalize a theory, it must prove valid in different contexts; whereas, the practical knowledge is based on dealing with a particular situation in a particular context (Van de Ven and Johnson 2006).

Given the above, practical application remains important in theoretical study. Particularly, I focused on the relationship between theory and application of my academic research in the field of leadership since understanding the cultural aspects of firms, families, and nations proves a substantial component in the process of any social phenomenon, specifically leadership.

A researcher entrenched culturally in this region adds real value to the research; therefore, the researcher contributes to the research as an 'insider' that knows these tiny nuances of symbols, rituals, etc.

Having said that, the problem in the Middle East in general proves to be two-folded. There exists a real gap in the literature in all research areas, but especially from the Bedouin context. Moreover, academics and practitioners who remain unengaged fail to share their works for the welfare of the advancement of their society.

Hence, I decided to build my entire research project on Van de Ven and Johnson's (2006) diamond model of engaged scholarship as a collaborative research for practice model. These experts defined their engaged scholarship model as "a collaborative form of inquiry in which academics and practitioners leverage their different perspectives and competencies to coproduce knowledge about a complex problem or phenomenon that exists under conditions of uncertainty found in the world" (Van de Ven and Johnson 2006: 803). Engaged scholarship considers inquiry from different perspectives, contexts, and purposes. They remain based on a pluralistic view to tackle the problem theoretically and then to apply it into the real world. Engaged scholarship incorporates a collaborative 'form of inquiry' to transform the distinctive types of knowledge, especially academic and practical, into a form that can be implemented in real life and can solve problems to improve realities (Van de Ven and Johnson 2006).

Consequently, engaged scholarship illustrates a participative form of research in which all related stakeholders, including scholars, practitioners, clients, users, etc., join hands to (a) form the problem by understanding its nature; (b) build a theory and define the problem; (c) design the research to examine alternative theories; and (d) find and communicate applicable solutions and test these solutions in reality (Van de Ven 2007).

Markedly, no one possible starting point exists for Van de Ven's diamond model; the researcher can initiate a theory and then formulate the problem, or begin with a problem formulation, or commence with a solution that needs to determine the appropriate context and problem. Van de Ven (2007) stated five criteria by which to evaluate the four activities in the diamond model: relevance, validity, truth, impact, and coherence.

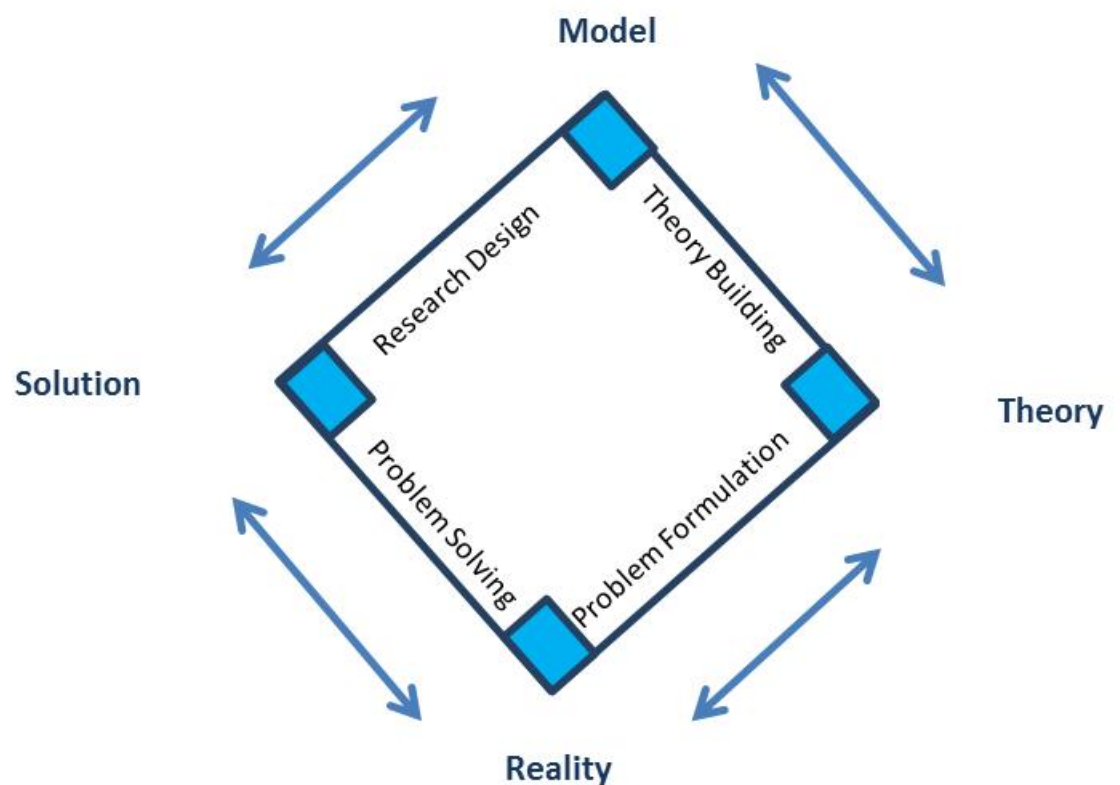


Figure 1-1: Engaged scholarship diamond model adapted from Van de Ven (2007: 1)

From the knowledge transfer perspective, the authors found two fundamental issues. First, practitioners fail to apply the academic research findings into their practice. They distinguish management science from other applicable sciences such as medicine, nursing, etc. To implement scientific knowledge, different stakeholders such as researchers, consultants, and practitioners must work jointly in the whole research process from the problem forming, theory building, and research designing, and then find and communicate the solution. Approaching the issue will engender a holistic nature that guarantees a scholar to produce applicable science. Therefore, the result will depict multiple-levels: a) academic research can be applied in practice; b) academic research will add value to practitioners; c) academics and researchers will collaborate to construct a transferable knowledge base (Van de Ven and Johnson 2006).

Second, to communicate the results, the scholar needs to convert the substantial value of the knowledge gained while ensuring its credibility. Hence, knowledge transfer comprises a rhetorical nature as well.

From the distinctive forms of knowledge perspective, practical knowledge is tacit and actionable, for it remains embedded in experience and is directed to a situation in a sociocultural context. However, scientific knowledge's design formulates generalizables and theories. The two kinds of knowledge differ

from the purpose of implementing their results according to the way they are constructed.

Thesis Overview

The thesis is divided into nine chapters. Chapter 1 presents a brief introduction of the topic of study and highlights the main concepts and areas of the study. Chapter 2 begins with a critical review of leadership literature to set the 'scene' for my entire research project, while it introduces various concepts including power/knowledge, human body, and discourse. It covers the literature around visibility and aesthetics to unveil the connection between these two concepts and leadership, along with power of gaze and spectator perspective. Chapter 3 looks at the fieldwork methodology that I implemented to investigate leadership as a discursive, social constructionist, and aesthetic phenomenon. Additionally, it reveals how I designed my research with three phases and three distinct data types based on my depiction of how leadership embodies a relational process. Chapter 4 represents the first phase of the empirical research, giving an example case to show how a Bedouin leader presents his leadership to his audience while focusing on the addresser. Chapter 5 presents the second phase of my empirical research, which focuses on the message emitted and how the painter created messages. Interviews were carried out with eight Arab artists to garner their opinions on how they synthesize visual messages, and analyze the cognitive sensory visual experience that art conveys. Chapter 6 outlines the third phase of my empirical research, concentrating on the audience side of art and how they perceive the sent message. Interviews

were carried out with ten Dubai residents from diverse nationalities and cultural backgrounds. Chapter 7 provides the analyses and the conclusions obtained from the three phases of empirical research of leadership. It covers three principal areas: a) aesthetics and sensory perspective; b) image power; and c) the visual leadership and panopticon. Chapter 8 summarizes the lessons learned, from which emerged three themes: Leadership myth and how Bedouin leaders convey their messages through using images to influence the followers' sensory perspective; then, how followers interpret these messages in different and multiple ways – specifically, visuals. This engenders a practical way of understanding the ingestion of leaders' images and the effects that these portraits have on an audience. To accomplish this, I will explore the followers' perspectives in terms of consuming leaders' communicated messages and communication, by looking at the message and how this research helps the reader to comprehend leadership as a communicational process where this medium conveys a social message.

In Chapter 9, I conclude the entire study by presenting the main findings and limitations of research, using visibility to reveal the meaning of symbols. Moreover, I examine the use of discourse analysis from a practical perspective and the sample size. Finally, I offer a number of recommendations for future research.

Chapter 2 – Leadership, Power and Aesthetics – Literature

Review

In this literature review, I examine scholarly texts and authors that explore leadership as a discursive, symbolic, aesthetic, and visual phenomenon. The connection between these various concepts sits in the social construction of a certain situation, to which a leader must respond appropriately and tackle successfully.

Dominant trends in the literature elucidate the meaning of leadership and traits that make a leader successful; yet, the term leadership remains vague and embodies divergent contradictory meanings due to the vast theoretical approaches to leadership (Meindl et al. 1985: 179; Yukl 1989).

Burns (1978) as quoted in Gill (2009), cited “Leadership is one of the most observed and least understood phenomena on earth” (Gill 2009: 3).

According to the precedent definition, leadership portrays a phenomenon observed and researched, but remains ambiguous. It is distinguished, yet it remains confused with “an assumed empirical reality” (Alvesson and Sveningsson 2003: 360). Nonetheless, there currently exists no accepted applied scientific definition for leadership. Simply, the plethora of empirical studies continue to produce perplexing and contradictory paradigms (Yukl 1989; Alvesson and Sveningsson 2003). Thus, my study focuses on the multiple realities of any social phenomenon: “These realities are constructed through social processes in which meanings are negotiated, consensus formed, and contestation is possible. Such a view shows us how meanings that are produced and reproduced on an ongoing basis create structures that

are both stable and yet open to change as interactions evolve over time.”

(Fairhurst and Grant 2010: 174)

Authors continue to summarize leadership as the process of exercising power, managing cultures, and mobilizing others to complete work through setting goals and objectives, with an ultimate goal which is to increase organizational performance and effectiveness (Kelly et al. 2006). Prevailing definitions emphasize the nature of leadership as an influential process between different social group members (Yukl 1989).

From the traditional perspective, leadership research is based on an individualistic approach and psychological theory; this mainstream leadership theory exemplifies the idea that leaders possess certain personal qualities and capabilities such as traits, styles, and behaviors that differentiate them from others. According to this standpoint, people are naturally divided into leaders and followers. In this respect, the traditional approach embodies the assumption that leaders are born with certain inherited, identifiable, and measurable characteristics; therefore, these innate leaders prove destined to rise to positions of leadership in their social milieu. These individuals engender certain gifts, such as integrity, vision, and innovation (Barker 1997; Wood 2005; Kelly 2008; Gill 2009). Moore, as quoted in Gill (2009), defined leadership as “the ability to impress the will of the leader on those led and induce obedience, respect, loyalty, and cooperation” (Gill 2009: 6). This definition reinforces the patriarchal image of the masculine, feudal leader who mandates everyone to obey him (Barker 1997).

From this standpoint, leadership style exerts a strong influence on the way employees execute their jobs, which affect the productivity rate. According to Burns (1978), transformational leadership proves the key to increase overall performance and, consequently, to have a positive influence on the business sustainability (Bennett 2009). Henry Ford as quoted in Gill (2009) summarized the idea of leadership from an operational perspective as: “Industry is management, and management is leadership, and leadership is perfect when it so simplifies operations that orders are not necessary” (Gill 2009: 7). Ford merged two different concepts, namely management and leadership, and he summarized leadership to simplify the operation. This typifies one example of the erroneous blending of the two terms, namely management and leadership, in literature. Fairhurst and Grant (2010) defined the time when authors started to distinguish between the two terms, when neocharisma discourses defined leaders as change-masters, and managers as taskmasters: “The authors thus argue that management Discourses construct what management is and how it is to be performed during any given time period in recent history. Perhaps the most striking example of this is the way in which leadership and management were largely interchangeable terms until neocharisma Discourses made leaders into change-masters and managers into task-masters who implement the change.” (Fairhurst and Grant 2010: 179)

Grint (2010) further affirmed the necessary division of the two concepts of management and leadership when he traced the roots in the certainty degree, where leadership was involved in a high degree of uncertainty: “Management and Leadership, as two forms of authority rooted in the

distention between certainty and uncertainty... There is a huge degree of uncertainty involved and it is associated with Leadership” (Grint 2005b: 1473).

Based on the above, managers and leaders need authority to achieve success (Barker 1997). Authority remains derived from different kinds of power, which itself remains derived from various sources: knowledge, position, background, etc. It proves significant to understand the importance of power and authority when constructing leadership, as these two influencers demonstrate the keys forces in defining the leadership process.

Some authors describe leadership as a power relationship between leaders and followers. Essentially, leaders use power to influence the followers’ behaviors in the desired direction (Braynion 2004).

Grint (2010) asserted that ‘soft power’ denotes the power of persuasion associated with leadership, while ‘hard power’ signifies the power of command associated with management (Grint 2005b).

Hence, leadership assumes multiple dimensions in terms of meaning and leaders occupy multiple positions.

Leadership as a socially constructed phenomenon

Recent approaches render leadership as emerging as an impact of the linguistic turn (Fairhurst 2009), while critical authors believe the above-mentioned definitions and explanations fail to uncover the leadership’s complex phenomenon. To expound upon the new perspective of leadership; it remains important to differentiate between the leader, the person with

particular traits and behaviors, and leadership, the process of mobilizing and influencing that leaders apply on their followers or subordinates (Parry and Hansen 2007).

Leadership, in essence, is centered on influencing others to change the way that they see and tackle a certain situation. Consequently, there are three main components in the leadership process: a) the leader; b) the situation which epitomizes a problem, or an opportunity, etc.; and c) the influenced parties, including followers (subordinates) and other stakeholders.

Theoretically, leaders need to take action whenever an alerting situation arises so as to confront and solve the dilemma. From this perspective, a certain alerting situation drives a leader to shape the relationship between a leader and one's followers and stakeholders. In other words, when an alarming situation surfaces, a leader must exercise one's leadership upon others; hence, the situation or the context determines the leader's response. Therefore, for a leader to respond 'properly' to a situation, a 'correct' analysis of the situation is needed. A number of different aspects influence a leader's evaluation of the situation and their response to it; these aspects include the environment, the leader's personality and experience, in addition to many other factors. Of course, it is obvious enough that analyzing a certain situation proves subjective and it emphasizes the social interaction between leaders and their followers. Leaders and their environment add to the complex network of social interaction between all leaders, followers and other interconnected stakeholders.

Hawkins (2015) incorporated objects into the relationship between people. This relationship is called 'posthumanist' (Hawkins 2015).

Grint (2005) identified the key component of the leadership process from the social constructivist perspective as making 'proper' decisions in the light of accurately detecting the context or situation: "The context is not independent of human agency, and cannot be objectively assessed in a scientific form." In effect, Grint urged us to shift our focus from the situation per se to how a certain situation is situated, "Shifting the focus from noun to verb facilitates the reintroduction of the proactive role of leadership in the construction of context" (Grint 2005b: 1471).

Grint (2005) adapts the tame and wicked problem analysis of Rittel and Webber (1973) and distinguishes between management and leadership, where a tame problem embodies a limited degree of uncertainty; therefore, it is associated with management. Conversely, a wicked problem garners complexity and exudes a high degree of uncertainty; thus, it maintains an association with leadership. As a result, a wicked dilemma necessitates a differing approach from a tame issue. Consequently, Grint (2005) applies his alternate strategy to three case studies. One of these cases reveals the Brent Spar case, in which Shell and Greenpeace regarded and constructed the same problem (removing a no longer economically viable oil storage and tanker loading buoy in the Brent oil field) from different social construction perspectives. Shell constructed the problem as a 'tame problem', while Greenpeace observed the same problem as a 'critical problem'. From this evidence, two parties interpreted and constructed one problem in two

completely different ways. Grint explained that “the ‘problem’ cannot be assessed objectively... In effect, the problem was socially constructed and the solution was the consequence of political negotiation not rational, objective or scientific analysis” (Grint 2005b: 1481).

Based on Grint’s articulation, leadership can be plotted between two axes: a) the degree of uncertainty for the problem (context) and its association with the ‘wicked’ complex problems, and b) the power source needed to tackle the problem mainly when the leader asks questions and employs ‘soft power’ to persuade followers to work together to construct the problem in a collaborative mode (Grint 2005b).

Each situation exhibits a social phenomenon; in this way, when we study any social phenomenon, we are entitled to consider the social and cultural contexts (Alvesson and Sveningsson 2003). Building on the preceding discussion, critical authors describe leadership as a socially constructed phenomenon incapable of studying in isolation from the social, cultural, and historical contexts.

Constructing a certain situation remains based on our perception of the world, which is affected by two main factors: first, through our social, cultural, and historical background; and second, through our social interaction with the related stakeholders, which Lord and Emirch (2001) called ‘collective cognition’ and which can be defined as a “socially constructed understanding of the world derived from social exchanges and interaction” (Lord and Emrich 2001: 562). Social interaction using language accomplishes collective cognition; both concepts, namely context and language, represent distinct

social phenomena. By the same token, leadership reflects a process of meaning construction between the leader and the led (Smircich and Morgan 1982; Kelly 2008: 765). Hence, the main argument of leadership from the social constructionist perspective declares that the fundamental role of leaders is to construct a situation and determine the necessary action to steer the group in the direction they believe is correct or proper and to communicate that certain construction to followers, and then persuade followers to act in accordance with the leader's vision.

Fairhurst and Grant (2010) argued that "it is unsurprising that social constructionism recognizes the fundamental role of language and communication... This recognition has contributed to the linguistic turn and more recently the turn to discourse theory... Most social constructionists adhere to the belief that language does not mirror reality; rather it constitutes it. Seen in this light, communication becomes more than a simple transmission; it is a medium by which the negotiation and construction of meaning takes place." (Fairhurst and Grant 2010: 174).

Leadership epitomizes five main components: first, to construct the situation; second, to formulate a solution or develop an action to respond to the problem; third, to communicate the situation's analysis and provide the pertinent solution to the stakeholders; fourth, to legitimize the communicated analysis and proposed solution; and fifth, to persuade followers to deploy the envisioned action.

In this way, leadership depicts a relational process between leaders, followers, and related objects (Hawkins 2015). Consequently, the

sociocultural context and institutional structure exert substantial influence on the leadership process (Wood 2005). Followers or the environment portray this process. Given the social constructionist nature of leadership, communication plays a substantial role in formulating this complex process (Fairhurst and Grant 2010; Fairhurst and Uhl-Bien 2012). Hawkins (2015) expanded the above articulations when he added that leadership's ultimate aim proves to identify and pursue a shared goal through social interaction and collective agreement between related stakeholders. "Leadership is conceived... as a social process emerging from the collective interactions of groups as they work together to identify and pursue a shared goal" (Hawkins 2015: 953).

In effect, leadership from that perspective unveils a complex relational process of socially constructed dynamic movement (Wood 2005).

As articulated previously, social interaction poses the central aspect of the leadership process; thus, communication and language play considerable roles in the process of constructing leadership. In fact, experts consider the interactive nature in the leadership process as its core and that language determines the core's engine (Fairhurst and Uhl-Bien 2012). Therefore, leadership is a "reciprocal, interactive process" (Alvesson and Sveningsson 2003: 360). Leaders influence their subordinates on different levels, particularly through their ideas, values, relations, goals, commitments, feelings, and emotions (Alvesson and Sveningsson 2003).

Leadership reveals a contextual relational process between leaders and followers to achieve specific goals that leaders pre-plan. The interactive

nature of the leadership process proves as dynamic as any human interaction, for it changes constantly (Fairhurst and Uhl-Bien 2012).

Consequently, this interactive relation engenders bidirectionality in a way, as leaders influence followers and followers influence leaders. This view of leadership contradicts the antediluvian image of the feudal leader-follower relationship, which proves an unidirectional relationship, which goes up down – in other words, from leaders to followers (Barker 1997).

Language constitutes reality conveyed through human communication; hence, communication demonstrates not a simple act of transmitting messages. Instead, it epitomizes a process of meaning construction based on a particular context in which discourse is constructed (Fairhurst 2009).

Communication between the stakeholders builds multiple realities through social interaction. Thus, “language does not mirror reality; rather it constitutes it. Seen in this light, communication becomes more than a simple transmission; it is a medium by which the negotiation and construction of meaning takes place” (Fairhurst and Grant 2010: 174).

It proves essential to mention the difference between the construction of social reality and the social construction of reality; authors argued that the construction of social reality “emphasizes the cognitive products of social interaction—constructions of social reality involving categories, implicit theories, attributions, and sensemaking accounts”, whereas the social construction of reality “emphasizes the interactions themselves” (Fairhurst and Grant 2010: 177 & 178). The distinction between these two concepts lies in the angle from which people look at them. In this way, the notion of the

construction of social reality is centered on the perception. Specifically, this means the way individuals perceive leadership based on their cognitive perception of leadership, which remains grounded in the way people make sense of any social phenomenon based on social frames and personal background. On the other hand, the notion of the social construction of reality is centered on action, which represents an implicit sociohistorical interaction based on the Foucauldian archaeological analysis. This proves implicit in the sense discourse “historically rooted constellation of ideas, assumptions and talk patterns that, in effect, become linguistic resources for communicating actors subject to those discourses” (Fairhurst and Grant 2010: 179).

Based on the above, social constructionists perceive leadership as a linguistic game; and, as in any human interaction, leaders use language to influence others, including followers, and to exercise their power (Fairhurst and Uhl-Bien 2012). The sensemaking process varies according to different contexts including the nature of the organization and the sociocultural and historical contexts. In effect, the notion of leadership as the ‘management of meaning’ unveils a phenomenon whereby language interaction and the concept of discourse embody the core of leadership. From that perspective, this justifies the reason behind focusing on various research methods such as narrative analysis and reflection (Fairhurst 2009).

From the understudied, leadership epitomizes multiple realities, for it remains socially constructed where language plays a substantial role in the way people construct context and in determining the type of authority necessary to tackle the issue. There exists no objective or scientific understanding of

context, as the traditional contingency theories suggest. Simply, leadership not only involves the human element, but it incorporates non-human objects.

Leadership, Power and Discourse

The cornerstone of my study of leadership remains my argument that power embraces the central concept in the analysis of the leadership process.

Barker (1997) drew a picture of the feudal leader as a male who holds absolute power to direct and order his subordinates to achieve his goals (Barker 1997). Barker described two main observations of the feudal leader: first, the notion of domination that the leader practices over followers; second, the concept of gender and the superiority of masculinity (Fairhurst 2009).

The notion of power in leadership reflects the most prevalent perceptive studied. In this respect, the power a certain leader garners can measure leadership effectiveness. Specifically, this comprises the types and sources of power, the ways that leaders acquired it, and the ways leaders exercised it (Yukl 1989). The sphere of forces in any environment truly encompasses power sources; thus, experts must study and view power in relation to these forces. In fact, at its core power fails to represent an unidirectional force.

Foucault (1977) explained the impossibility of discovering a social relationship between 'subjects' without creating a power imbalance between the two sides of this social interaction (Foucault 1977b).

In respect of power as a social phenomenon, Foucault (1977) validated how strongly power influences every human 'subject'. Power impacts each detail of the human existence, from the depth of the human personality to its outside presentation, including what individuals wear and how they act. "When I think of the mechanics of power, I think of its capillary form of existence, of the extent to which power seeps into the very grain of individuals, reaches right into their bodies, permeates their gestures, their posture, what they wear, how they learn to live and work with other people" (Martin and Meyerson 1998: 314).

Foucault (1977) introduced the modern concept of power when he delineated disciplinary power, which remains a different form of sovereign power exercised in earlier times. This power entails inflicting pain on the human body through public torture as a symbolic form of punishment. Simply, it is power exerted on the body (Armstrong 1994). By contrast, disciplinary power is centered on reforming human behavior to improve society and direct cumulative behavior towards a new social order. The focus of reforming transformed from the discipline of body to the soul, or to the human mind (Foucault 1977a; Armstrong 1994).

Power engenders an ambiguous and a problematic concept; it cannot be seen, touched or sensed; yet, its effects yield the tangible element exercising it (Foucault 1977a).

Hence, the effects of power can produce positive or negative results.

Generally, power garners negative implications, for the word 'power' remains

commonly associated with deleterious ideas, such as violence, manipulation, domination, and oppression. However, power harvests a positive connotation when it gains the perception of empowerment, belongingness, and positive leadership (Clegg et al. 2006). Foucault (1977) focused his writings on the positive aspect of power, because building on power's constructive element can lead people in a new direction of using power for the sake of leading and applying positive leadership in an organization.

Ostensibly, applying Foucault's work in the study of organizations is rare (Burrell 1988). Moreover, few studies approach leadership from the positive perspective by applying the Foucauldian analysis and by implementing Foucault's problematic concepts of power/knowledge, discourse, subjectivity, and body symbolism.

Power in humanities can be defined as the force that moves human beings in a direction that the one who imposes power wants. Exercising power on individuals entails a person inducing others to perform as desired, regardless of their willingness (Clegg et al. 2006). Max Weber defined power as "the possibility of imposing one's will upon the behavior of other persons" (Bendix 1978: 290). Power consists of different components: a) the one imposing or exercising the power, in the leadership context of the study, which represents the leader; b) the one who receives the order from the leader, or the follower; c) the power the leader imposes upon followers, known as authority. To this point, followers must do what they are told to; therefore, they must obey the mandates from their leaders with or without true will.

Foucault (1977) explained what he found as a misconception of power in the West, which he termed as 'juridico-discursive'. This theory of power contains a few fundamental characteristics: a) power always connotes negativity; b) power must be imposed and takes the form of rules or laws; c) power operates and imposes taboos; d) power is uniform and universal (Feder 2011).

Disciplined Bodies

The relationship between power and the human body epitomizes the central aspect of the scientific management theory of Taylor. Practicing power by manipulating the human body for the ultimate sake of improving economic efficiency engenders the main objective of management theory. Taylor (1911) professed, "The principal objective of management should be to secure the maximum prosperity for the employer, coupled with the maximum prosperity for each employé" (Taylor 1911: 1).

Using power to manipulate the human body efficiently seeks to minimize workers' time and efforts, which demonstrates an innovative management idea, and which represents the center of Taylor's scientific management. While Taylor started to practice his scientific management theory on individuals, he expanded his practice to incorporate the entire collective organizational body; then, he later broadened it even further to encompass the societal body (Clegg et al. 2006). Taylor focused his studies on the movements of the human body and the coordination and concurrence between the human body and the machine, creating a metaphoric concept of

the 'human machine'. In this way, he converted the human body into a machine that employers can calibrate "to secure the maximum prosperity for the employer" (Taylor 1911: 1).

Foucault described Taylor's scientific management as "the unitary technique by which the body is reduced as political forces and bodies, in short, political anatomy, could be operated in the most diverse political regimes, apparatuses or institutions" (Foucault 1977b: 221). Taylor designed the human machine when he applied different practices, such as task decomposition, re-engineering of the workers' movements, the coordination of the workers' body movements with machines, and using the highly routinized process to use efficiently the resources for the maximum benefit of the employer. Foucault (1977) described the political economy of the human body, or the 'political anatomy', and the discourses of power imposed on the human body through programming each body movement. Studying and manipulating each movement, and connecting it to an automated system of coordinating employees' body movements, forced employees to work harder to follow the rhythm of the machines on which they worked. Foucault (1977) designated the shift in the system of domination by using different techniques: from a traditional mode concentrating on physical punishment, to the disciplinary mode focusing on close surveillance of the worker's efficiency, called 'the power of gaze'. This reflects a positive change in using power, which I will discuss later in this chapter (Foucault 1977b; Burrell 1988; Clegg et al. 2006).

Importantly, Taylor, through his scientific management practices, metamorphosed the human body into a machine. Hence, the human body is transformed into an 'object' capable of calibration to the machine's rhythm.

Influence and Authority

Leadership remains defined as the ability to get others to do what leaders want (Clegg et al. 2006). As mentioned above, leadership, as a process, garners a negative connotation of manipulating other people in order for the leader to successfully achieve the desired outputs. Leaders employ different techniques to influence others for the sake of achieving success, effectiveness, or any other goal (Barker 1997). The force a leader exercises on other people is the main element for a leader to realize effective leadership. That effect may yield a negative implication reflecting commanding and manipulating perceptions. This negative undertone is related more to the term authority, which expresses the notion of commanding and controlling (Barker 1997).

In fact, exercising leadership and using power remain interconnected. In effect, the leadership process can be defined as the art of using power in a way that influences others to achieve the leader's plans.

Both the terms power and leadership elicit a negative meaning; yet, both terms may produce a positive connotation. Drawing on Weber's power definition as the possibility of imposing the leaders' wills upon the behavior of their followers matches this definition of leadership.

Hence, based on the above articulation, leadership demonstrates the application of power, which can take different shapes: either it portrays the power of managing, by forcing, others through systems, like Taylorism; or it is the power of gaze through close surveillance; or it is the power of rhetoric communication, called charisma.

Foucault (1977) introduced the positive connotation of the term power when he attached the concept of power to producing forces, as any kind of production is positive. Furthermore, he linked the power of producing with the notion of creating and creativity. In effect, Foucault suggested that the productive form of power, rather than the repressive one, can positively influences behaviors and identities, especially since power produces knowledge (McKinlay et al. 2010).

With this new facet of disciplinary power, Foucault's positive outlook on power asserts that leaders exercise power in a seductive manner to induce others to do what the leader desires. The leader employs different media based on the leader's special abilities and talents, such as creativity, team building, rhetoric skills, communication abilities, and vision, that make followers do what the leader wants without exerting negative forces of power, particularly domination, manipulation, etc. For example, narratives and storytelling are forms of exercising power through the leaders' communication skills.

Perspectives on Analyzing Discourse

Discourse, as a term, proves to be vague, thus it persistently creates confusion (Potter and Wetherell 1987) and it “continues to be used in vague and all-embracing ways, where the constitutive effects of discourse are taken for granted rather than problematized and explore” (Alvesson and Kärreman 2011: 1121).

Discourse equates to text used to communicate a situation. In other words, discourse indicates the language voiced to explain a certain situation in a social context. Hence, discourse characterizes the means to illustrate a certain social reality (Alvesson and Kärreman 2000). Thus, when talking about discourse analysis, it demonstrates how language is used to clarify a social phenomenon in a social context. In this way, discourse analysis typifies the articulation analysis of language that is used to constitute certain forms of subjectivity to explain a social phenomenon in a social context. According to Hardy and colleagues (2005), “language constructs organizational reality, rather than simply reflects it” (Hardy et al. 2005: 60). Therefore, two main factors directly affect discourse: a) the historical and social forces that form any social context; b) the power forces that form the subjectivity of creating the meaning of any social phenomenon (Foucault 1979). Consequently, discourse manifests as our subjective construction of meaning in terms of a social phenomenon and a social context by utilizing language as a medium of meaning making.

Oswick (2011) states, "Discourse is a process of meaning-making through talk and text" (Oswick 2011: 104). Importantly, language in this research embodies not just the written or spoken means of elaborating on any discourse, for it exceeds these boundaries to include the visual use of language as well. Grant et al. (2004) elaborated on organizational discourse as "the structured collection of texts embodied in the practices of talking and writing (as well as a wide variety of visual representations and cultural artifacts)" (Grant et al. 2004: 3).

Hardy and colleagues (2005) added to the previous citation "the texts that populate discourses range from written work to speech acts to non-linguistic symbols and images" (Hardy et al. 2005: 61). Language reflects a means by which to expound upon the subjective meaning of a social context, of which comprises the textual and visual perspectives. Hence, in this paper, I will deal with the problematic relationship between language, primarily the visual forms, and other components of meaning formation, including our values systems like beliefs, ideologies, etc.

Building on the understudied, discourse and meaning remain interconnected concepts. Which concept precedes the other? In other words, can a certain discourse be defined without having the full background of the social context that can be used as the basis for our analysis? Alvesson and Kärreman (2000) elaborated on the premise of the term 'discourse', which remains vague, and there are few divergent interpretations of this term.

Consequently, they suggested identifying two dimensions: first, the relationship between discourse and meaning; second, the specific context

forms of language used versus the standardized forms. Through these two dimensions, a person can identify to what the term 'discourse' refers, ranging from micro-discourse to mega-Discourse. A person can then distinguish between micro, local position of discourse (with small letter d) as a language interaction related to the local use of language and talking in specific and local situations, to the grand mega-Discourse (with capital letter D) that refers to the broader concepts regarding thought systems and is used to identify broader social phenomena (Potter and Wetherell 1987; Alvesson and Karreman 2000; Fairhurst and Putnam 2004; Alvesson and Karreman 2011).

By the same token, Alvesson and Karreman (2011) articulated on the different approaches of discourse as: a) text-focused studies (TFS) for the small letter d discourse approach; and b) paradigm-type discourse studies (PDS) for the capital letter D discourse approach (Alvesson and Karreman 2011).

History plays a major role in the construction of a discourse, as history shapes and normalizes ideas and a cultural system of thoughts through the accumulation of particular cultural and social practices. This creates the social aggregated frames of reference including the social norms, ideologies, stories, and understandings for various social and cultural ideas (Foucault 1977b; Swidler 1986; Alvesson and Karreman 2011). In this way and according to Alvesson and Karreman (2011), "Social norms can be assumed to be tacit and culturally taken-for-granted and produced/reproduced through people observing how others behave, picking up very subtle guidelines and sanctions as to how to act" (Alvesson and Karreman 2011: 1136).

In effect, culture, as a tacit system of taken-for-granted ideas, is produced through using different forms of language to construct meaning that is developed over time.

Basically, this entails interaction and going up and down on the 'discourse ladder' between the everyday linguistic interactions (TFS) and the grand and broader concepts (PDS) (Alvesson and Kärreman 2011).

Markedly, I extend my study beyond different social phenomena to incorporate the effects of the connections between these different phenomena, the connection between different Discourses and the effects and dynamics of the connection between these Discourses and the relation to the power of discourse. This entails studying resistance as a byproduct of the relations of power and knowledge. One cannot study discourse without studying the effects of the resistance in terms of the power/knowledge relation. Hence, I need to diligently take heed of the problematic relationship between the different meanings of discourse when I conduct an empirical analysis of the social process of leadership in the social context of Bedouin Arabia.

Feder (2011) asserted on Foucault's conception of discourse: "discourse can be both an instrument and an effect of power" (Feder 2011: 18).

Karp and Helgo (2008) considered leadership as a "shared social influence process" that aims to construct a new direction in the social context of the organizational life; it is a dynamic process that occurs between people where

power plays an important role in the balance of that interaction between people (Karp and Helgo 2008: 30).

Fairhurst and Uhl-Bien (2012) studied the social interaction of the leadership process when they found that this process remains based on a contextual sequential of meanings that is expressed by verbal exchange and contextual interaction. They gave the example of seeking and granting permission from leaders to followers and the ways that authority is exercised. Narrative analysis shows the social interaction between leaders and followers when leaders tell stories and followers perceive these stories. These stories influence the general targeted audience (Fairhurst and Uhl-Bien 2012).

Relational communication offers a rich analysis of what leadership represents from different contextual critical perspectives (Fairhurst and Uhl-Bien 2012). Therefore, power is illustrated in different shapes and forms through language, through the way language is constructed and through the way a certain message is communicated.

To summarize, leadership from a social constructionist perspective proves an interactional process to construct reality. Two main factors affect this reality construction: first the social, cultural, and historical background of the leader and the key stakeholders; second, the cognitive interaction through discourse linguistically constructed, reconstructed, and communicated, which is affected by a mix of sociohistorical rooted ideas of the leader and the stakeholders. In effect, the process of linguistic social interaction between and among the key social players results in co-constructing reality. Applying

power and resistance shapes and reshapes discourse. This dynamic interactional process forms and communicates a final construction of discourse. That certain dominant discourse shall be developed and established through specific terminology, themes, stories and metaphors; it shall create a social development and a change of the ethical system of the community in place, and it shall conjure more interactions and discussions to keep social evolution.

Aesthetic and Visual Representation of Leadership

Leaders, throughout history, continued to be represented as heroes, or as divine human beings inspired by God, semi-Gods, and sons of God. People worship these hallowed humans in different forms (Carlyle 1840).

This heroic representation of leaders signifies another vague term: Charisma (Meindl et al. 1985; Kelly 2013). The notion of charisma is crucial to explain how an ordinary person transforms into a superhuman. Weber (1968) explained “the term ‘charisma’ will be applied to a certain quality of an individual personality by virtue of which he is set apart from ordinary men and treated as endowed with supernatural, superhuman, or at least specific powers or qualities. These are such as are not accessible to the ordinary person, but are regarded as of divine origin or as exemplary, and on the basis of them the individual concerned is treated as a leader” (Weber 1968: 48).

Meindl and colleagues (1985) termed the 'romanticization of leadership' as the heroic view of leadership, which gives leaders a central and dynamic role in the organizational interactive process. Moreover, this heroic view associates leadership with certain events. Ostensibly, the association of leadership with events is measured by economic performance; thus, organizational performance depicts a cause of that heroic leadership (Meindl et al. 1985).

At the present time, leaders remain represented as supreme creators in the eyes of their followers. Gabriel (1997) studied this phenomenon based on three narratives of intern students with different perspectives. One of these students, Anne, worked for a publishing firm where she described the meeting with the firm's director in a religious emotional manner of meeting God. The encounter profoundly affected the student to the point that her narrative portrayed a mix of religious and romantic love for the leader. It provides an important experience for her when she meets the leader, who embodies the symbol of supreme power.

Another example mentioned in the same paper depicts Bob, another intern, who described his meeting with the director in a different way to Anne. Nervousness permeated his experience instead of divine emotions. Both encounters emitted highly charged emotions and fantasies on the followers' side (Gabriel 1997).

Notably, followers perceive leadership in diverse ways according to their experiences and their social background.

It is obvious enough that business leaders' visuals are attached to the companies' identities that they manage; hence, the performance of the companies affects business leaders' images through the media. High-performing companies visually portray their leaders as a token of their success. Leaders of successful corporations typify models for organizational effectiveness. The media, meanwhile, expounds the leaders' traits and attributes as the causes of their institutional success. Business press constructs leaders' images using metaphorical expressions and narratives according to the companies' performance they lead. Chen and Meindl (1991) analyzed the business media formation of the image of People Express' leader, Donald Burr, in different phases during Burr's reign between 1980 to 1986. During periods one and two, Burr's image was represented as a preacher reflecting the successful steps he implemented and the reflection on the growth and expansion of People Express. Period three extracted another image, for Burr emerged as a fighter hero who frightened the competition; therefore, by the end of period three, Burr's image emerged to portray a fallen hero as a failure period commenced. The process of constructing and reconstructing of Burr's image through the business media, the use of metaphors in alignment with the performance of People Express, plus the reflection on People Express' image, shaped the way viewers perceived the leader (Chen and Meindl 1991).

Jackson and Guthey (2007) argued that visual images of business leaders work as rhetorical tools to construct the required image of business leaders and their respective firms (Jackson and Guthey 2007).

Visualizing Leadership

Visuality demonstrates a term that Thomas Carlyle (1841) introduced in his lecture *On Heroes* (Carlyle 1840; Mirzoeff 2006), which basically means the visual culture. Foster (1988) asserted that, “Although vision suggests sight as a physical operation, and visuality sight as a social fact, the two are not opposed as nature to culture” (Foster 1988: ix).

According to Mirzoeff (2006), “Visuality is very much to do with picturing and nothing to do with vision, if by vision we understand how an individual person registers visual sensory impressions” (Mirzoeff 2006: 67). Hence, visuality concerns mostly representation and form.

Visuals in the context of this study represent leaders’ images, including photographs and portraits; yet, the term image can encompass a wider meaning. Mitchell (1984) stated “we speak of pictures, statues, optical illusions, maps, diagrams, dreams, hallucinations, spectacles, projections, poems, patterns, memories, and even ideas as images, and the sheer diversity this list would seem to make any systematic, unified understanding impossible” (Mitchell 1984: 504).

Specifically, representing leaders took the form of portraiture, which focuses on the face of a specific prominent person. Hence, portraiture reflects an important art as it depicts the status of only prominent people. Consequently, “Portraits are not just likenesses but works of art that engage with ideas of identity as they are perceived, represented, and understood in different times

and places. 'Identity' can encompass the character, personality, social standing, relationships, profession, age, and gender of the portrait subject" (West 2004: II).

Portraits can take different art forms including paintings, sculptures, drawings, engravings, photographs, coins and medals (West 2004).

The image from a visual perspective represents a mystery necessitating interpretation. Images remain full of symbols and enigmas. Mitchell (1984) affirmed the nature of images as "an actor on the historical stage, a presence or character endowed with legendary status, a history that parallels and participates in the stories we tell ourselves about our own evolution from creatures 'made in the image' of a creator to creatures who make themselves and their world in their own image" (Mitchell 1984: 504).

The previous discussion illuminates the problematic relationship between language and imagery. Chen and Meindl (1991) analyzed the verbal construction of the leadership image that business media fabricates using metaphors. Now, the challenge remains to use this knowledge to connect mental and material metaphors, especially dealing with abstract concepts, such as leadership and power (Mitchell 1984; Chen and Meindl 1991).

Aesthetics

According to Taylor and Hansen (2005), "aesthetics is concerned with knowledge that is created from our sensory experiences" (Taylor and Hansen 2005: 1212). Hence, we can differentiate aesthetics from the

scientific as aesthetics reflects sensitive knowledge. Basically, sensitive knowledge includes feelings, sensory perspective and tacit knowledge. Taylor and Hansen claimed, “If we look carefully at this distinction of aesthetic/sensory knowing versus intellectual/propositional knowing, we find a distinction that is not just about how we know things, but why we know things. Intellectual knowing is driven by a desire for clarity, objective truth and usually instrumental goals. On the other hand, aesthetic knowing is driven by a desire for subjective, personal truth usually for its own sake” (Taylor and Hansen 2005: 1213).

In the same vein, Springborg (2010) defined art based on the above outlined ideas as “an arrangement of conditions intended to make us perceive some part of the world more directly through our senses – and less through our concepts and ideas about this part of the world”. Therefore, art can be perceived through our senses and feelings (Springborg 2010: 245).

Barry and Meisiek (2010) took this step further and argued that, in most cases, the term ‘art’ remains depicted as a craft, not art as fine art. They also commented on Davies’ (2005) articulation on the concept of art with a capital A and art with a lower-case a. They distinguished between these two confusing, interconnected concepts of historical and contextual construction. Their core meanings reside in the notion of art as craft – in other words, as the utilitarian notion. Subsequently, they connected both concepts to leadership, distinguishing between art of leadership that can coexist with the art of leadership. The authors expounded on the art of leadership, considering it art rather than craft based on its aesthetical nature. Influencing

the audience' senses, leadership comes to fruition. Martin Luther King's 'I have a dream' speech provides a notable example of the art of leadership process that influences and moves an audience's senses and drives the audience to act. In this example, aesthetics replaced the utilitarian nature of leadership (Davies 2005; Barry and Meisiek 2010).

When Strati (2000) elaborated on the organizational aesthetics as an emerging field of study, he broke this field into five main areas: a) any image concerned with the organizational identity; b) the physical space of the organization; c) any artifact located inside the physical space of the organization; d) ideas related to the manager as an artist; and e) the resemblance between management and artistic practice and how management learns from artistic practice (Strati 2000; Taylor and Hansen 2005).

Organizational aesthetics remains concerned primarily with the lived sensory experience, which engenders an intangible nature versus a physical reality of organizational place. This reveals the tangible nature which represents the mere physical reality of the intangible place. However, as humans, people feel and sense places; this sensory experience proves difficult to articulate (Gagliardi 1996). Hence, the notion of the organizational aesthetics covers the space itself and the objects that fill that space, called artifacts.

Gagliardi (1996) defined the artifact as: "a) product of human action which exists independently of its creator, b) intentional, it aims, that is, at solving a

problem or satisfying a need, c) perceived by the senses, in that it is endowed with its own corporality or physicality” (Gagliardi 1996: 701).

Foucault further expanded the concept of art and aesthetic experience from an artifact into the human life as a way of interpretation: “But couldn’t everyone’s life become a work of art? Why should the lamp or the house be an art object but not our life” (Foucault 1998: xxx).

From the understudied, aesthetic as a concept demonstrates a mode of interpretation.

Prown (1982) contended that artwork made, purchased, or used by a certain human portrays the conscious or unconscious reflection of the system in which one believes. “The underlying premise is that objects made or modified by man reflect, consciously or unconsciously, the beliefs of individuals who made, commissioned, purchased or used them, and by extension, the beliefs of the larger society to which they belonged” (Prown 1982: 2).

In the same vein, Strati (1999) asserted that an organizational artifact illustrates a metaphor for the hierarchy in organizational levels. Providing an example: “The chair is an organizational artifact whose shape and quality denote hierarchically ordered organizational levels... It symbolizes an organizational source of power and prestige. Visual cultures therefore reconstruct the connection between the person and non-human objects in organizational life in terms of aesthetic knowledge” (Strati 1999: 39).

Consequently, organizational aesthetics and different artifacts provide a way to visualize different abstract concepts, such as power, organizational hierarchy, and prestige. Hence, leaders manipulate various artifacts to reflect their leadership values. Hawkins (2015) remains skeptical of the supposed passive role of artifacts and the leaders' mastering of the use of these objects. She argued that leaders fail to represent the ultimate generator in their followers' eyes. In fact, artworks are active and they are "co-generators of leadership effects"; therefore, leadership is a product of social interaction and relations, not just between leaders and their followers. Yet, it includes the other objects that are used in these relations as well; hence, leaders cannot claim the absolute ownership of power relations (Hawkins 2015: 953).

In effect, viewing a photo of a big wooden and leather chair, for example, provokes the idea of power and high organizational hierarchal status.

Hawkins (2015) gave an example of a boardroom chair: "When prominently situated at the end of a table, surrounded by several other, smaller chairs, and when interacted with by individuals involved in leadership relationships, works within this network of actants to materialize assumptions and norms about relative status positions. The chair, in its relationships with people and other things, contributes to the (re)configuration of a particular relationship between leader and followers, offering new possibilities to enact status differentials and therefore collaborate in the generation and legitimization of power imbalances and hierarchies amongst a board of directors" (Hawkins 2015: 954).

Now, to elaborate upon the above, these abstract concepts need to be examined more closely from the sociocultural perspective. Specifically, does the meaning construction of the photo of a big wooden and leather chair provoke the same meaning of power and high organizational hierarchical level in a Bedouin context, taking into consideration that Bedouin Arabs mostly sit on the ground? How does the translation of visual meaning differ from culture to culture? In effect, are visuals, in general, important in the Bedouin context? Strati affirmed certain organizational concepts, such as the big wooden and leather chair evokes different perceptions in various sociocultural contexts. Given the above discussion, another question arises regarding beauty as an abstract concept: does beauty differ from culture to culture?

In this way, the combination of organizational aesthetics is concerned with the study of sensory knowledge primarily from the perspective of beauty, representation and form.

Aesthetics is often confused with beauty. It represents one category of several aesthetic categories, which include comic, the sublime, the ugly, etc. (Strati 1992).

The mode of representation engenders the main criterion that defines the way we construct our meaning. An artifact elicits two different meanings. A painting, for example, evokes the first meaning from the one who created the artifact, namely the painter in the case of a painting; the second portrays the spectator looks at the painting. The positive aspects of power define this

meaning construction process. Therefore, two distinct groups of meanings are constructed for the same artwork. According to Foucault (1974), “Representation undertakes to represent itself here in all its elements, with its images, the eyes to which it is offered, the faces it makes visible, the gestures that call it into being... And representation, freed finally from the relation that was impeding it, can offer itself as representation in its pure form” (Foucault 1974: 17 & 18).

Typically, the notion of leadership from a visual perspective takes the notion of representation. Leadership from the visual perspective typifies the articulation of visual representation of power (Morris 1999).

There exists great potential for the aesthetic side of the organizational life to develop the leadership studies through stressing the tacit knowledge and sensory perception. Furthermore, followers encompass a substantial part of the leadership models in order to incorporate the social influence of the social process of leadership. This moves towards a new paradigm of leadership research that “will not only transform organizations, but the lenses we use to view them” (Hansen et al. 2007: 557).

The Power of Gaze

Power epitomizes an abstract concept, and visualizing abstract concepts is the cornerstone of my entire thesis. One of the main examples of a conceptual visual design that one person, or a number of people, can impose upon a large number of people is the panopticon.

The Panopticon represents an architectural prison design developed in the eighteenth century by English utilitarian social theorist Jeremy Bentham. Through the unique design of the prison, the Panopticon enables a single watchman to maintain a constant surveillance of prisoners inside without the prisoners knowing that they are being watched or when they are being monitored. Thanks to this effective unique architectural design, prisoners become self-disciplined.

The Panopticon exemplifies a “new mode of obtaining power of mind over mind, in a quantity hitherto without example: and that, to a degree equally without example, secured by whoever chooses to have it so, against abuse” (Bentham 1838: 39).

The importance of the analogy of the Panopticon and Panopticism resides in its nature as a visual device to impose the process of self-discipline for a certain society through using surveillance and control (Smith et al. 2011). Mirzoeff (2006) described the notion of Panopticism as “a mode of visual order and as a specific system of controlling punishment” (Mirzoeff 2006: 60). Foucault (1977) articulated on the major effect of the Panopticon as “to induce in the inmate a state of conscious and permanent visibility that assures the automatic functioning of power” (Foucault 1977b: 201). Panopticism as an architecture of power is “a state of conscious and permanent visibility” (Foucault 1977b: 201). Hence, Foucault stressed the importance of the Panopticon as a visual means for the architecture of power: “The panoptic mechanism arranges spatial unities that make it possible to see constantly and to recognize immediately. In short, it reverses

the principle of the dungeon; or rather of its three functions – to enclose, to deprive of light and to hide – it preserves only the first and eliminates the other two. Full lighting and the eye of a supervisor capture better than darkness, which ultimately protected. Visibility is a trap” (Foucault 1977b: 200).

Consequently, the Panopticon reflects an economic model of power, thanks to its unique visual architectural design, for it alleviates the need for a large number of guards to surveil constantly; therefore, it reduces financial costs. The process of observation through the analogy of the Panopticon internalizes the self-discipline for the subjects in an effective mean.

Based on the above discussion on the concept of the Panopticon as a device for imposing power to internalize, the self-discipline of certain subjects remains aligned with the core of the leadership as a process of using power for the sake of achieving the leaders’ objectives. In this way, my argument is formed through comparing and aligning leadership from the visual perspective to the Panopticon. This builds on the Orwellian ‘Big Brother’ style of using power from the observational perspective to enforce control over subjects (Orwell 1949; Smith et al. 2011).

Theoretically, to elaborate upon the aforementioned, let us examine the Panopticon’s unique qualities, primarily wielding power to achieve certain goals. The Panopticon is analogous to the leadership concept mainly in the following areas: a) spatial: by using a particular space in an optimum way in an internal arrangement for the employees’ movements to achieve the

planned tasks; b) temporal: by using timetables and rigid time planning for the day to achieve the maximum number of the planned tasks; and c) economical: by using the least number of supervisors. The final goal is to achieve the needed tasks by using the least amount space, and the least amount of time and man-hours.

The panoptical effect of leadership utilizes leader images to represent carriers of power (Mitchell 1996). Leadership signifies a product of interaction and social process between humans (leader/follower) and objects or artworks in this thesis context.

What I would like to reveal is the power of gaze; in other words, to construct the discourse of gaze from the perspective of the spectator.

According to Acevedo (2011), "Gaze refers to a socially constructed event mediated by the intersection of gazes between the viewer and the painting. This gaze is produced by the exchange of meanings, located in a language that 'speaks' to the different parts... Such an exchange of meanings – the unveiling of significances, resonances, and emotions" (Acevedo 2011: 40).

Now, it proves necessary to consider more closely the separation between the object, the image, or the visual material and the subject, or the spectator, who views this image. Also, to consider the active role of the subject, the spectator, and the passive role of the receiver of the look, the object, which is the image. In this way, the discourse of spectatorship can be symbolizing the discourse of feminism in terms of the difference of perspective between the

active role of the male, portrayed as the bearer of the gaze, from one side and the passive role of the female, who receives the gaze from another side. The power distribution remains clear in terms of the relationship between the image and the bearer of the look (Bryson et al. 1994; Mitchell 1996; Mulvey 1996).

Mulvey (1996) further articulated on the feminist's understanding of gaze by taking the Pandora myth as an example of the socially constructed phenomena of masculine-dominated societies. This remains based on the Freudian emphasis of the nature of the sexual difference as the nature of the relationship between the image as active and voyeuristic and the bearer of the look as passive and exhibitionist. Even though the receiver of the gaze represents simply a receiver as the nature of female from the masculine perspective, it represents "a façade of fascination and surface that distracts the male psyche from the wound concealed beneath, creating an inside and outside of binary opposition" (Mulvey 1996: 63).

While the feminist's perspective of masculine socially constructed discourse is not the topic of this chapter, the notion of the feminist's understanding of gaze expounds upon gender's role in imagery (Mitchell 1996). Given the above discussions, it remains necessary to consider more closely the motive for image creation. Taking Mitchell's (1996) discussion of the "painting's desire, in short, is to change places with the beholder, to transfix or paralyze the beholder, turning him (as a male) into an image for the gaze of the picture in what might be called 'the Medusa effect'. This effect is perhaps the clearest demonstration we have for the power of pictures. Hence, women are

modeled on one another and that this is a model of both pictures and women that are abject, mutilated, and castrated. The power they want is manifested as lack not as possession” (Mitchell 1996: 76). The key point of Mitchell’s contention is that the person’s image, a painting or a photo, turns the subject into an object and changes its nature from active to passive. Extending from a feminist perspective to another concept, this turns the male into a female through photos by turning the male in a photo to an image that receives of the gaze.

Conclusion

As articulated above, leadership proves a process of meaning construction between the leader and the led (Smircich and Morgan 1982; Kelly 2008). This definition of leadership parallels the meaning construction of visual work through the concept of gaze. According to Acevedo (2011), “the gaze refers to a socially constructed event mediated by the intersection of gazes between the viewer and the painting” (Acevedo 2011: 40).

Chen and Meindl (1991) assert that “collective conceptions of organization, and of leadership in particular, are expressions of a national culture at large in which both leaders and followers are embedded.” The process of constructing the identity of a leader depends on how followers perceive the leader after exposure to the leader’s visual images. Moreover, many diverse forces influence the dynamics of the followers’ perception of leaders. In addition to the dominant cultures, which are the formal and informal news about leaders, “... as such, are open to those institutional forces that create

and disseminate 'business' news and information" (Chen and Meindl 1991: 521). Jackson and Guthey (2007) declare that "both leaders and followers are subject to a range of forces beyond their control, prominent among them is the dynamics of the news industries that disseminate information about leaders to followers, and the wider society" (Jackson and Guthey 2007: 172). Hence, media plays a dominant role in constructing the image of a leader in the eyes of the targeted audience.

Jackson and Guthey (2007) unveiled the vital role of business leaders' visual images in the social construction of leadership. They expanded on Meindl's (1991) theoretical grounding on the role of media in building and shaping the ideas about leadership by the targeted audience. Jackson and Guthey (2007) professed "CEO and top executive photographs deserve close scrutiny as an important window into how business celebrity, firm reputation, and corporate legitimacy are constructed and reconstructed in the media precisely because they are a primary means by which followers encounter and make sense of leaders" (Jackson and Guthey 2007: 183). Hence, an audience constructs and deconstructs leadership through the confrontation of leaders' images that are disseminated via different media channels. A respective belief system impacts the construction and deconstruction process, which the authors defined as "a collectively defined set of social 'attitudes' toward or about organizations and the people – that is, the CEOs – who presumably control them" (Jackson and Guthey 2007: 176).

Acevedo (2011) contended that "examining portraits as a particular kind of 'text' can provide some interesting insights regarding the understanding of

'leadership' and its representations through works of art" (Acevedo 2011: 28). Therefore, the connection between a portrait of a leader's face in an artwork and the leadership and power construction of a certain leader plays an important role in terms of depicting authority. Acevedo (2011) studied two images of Pope Innocent X from different historical epochs, namely Velázquez (1650) and Bacon (1953), and she analyzed the difference in visualizing power between these two epochs. By creating a dialogue between these two representations of leadership for the same leader, Acevedo used the 'visual genealogy' of images of leaders based on Foucault's genealogy in order to understand power relations and the method of creating subjects. Additionally, she investigated how images aesthetically construct the idea of leadership and how to communicate leadership to the targeted audience.

Acevedo (2011) sheds light on how the notion of leadership visually constructed as a response to different political, cultural and historical contexts. She did this by using different symbols and moral messages that reflect the different contexts, which are constructed according to the power relations.

Consequently, leaders' images convey a message about the leader as a superhuman through the concept of gaze.

"A socially constructed event mediated by the intersection of gazes between the viewer and the painting. This gaze is produced by the exchange of meanings, located in a language that 'speaks' to the different parts... the

concept emphasizes the active looking that must occur in and around an image to produce meaning. Such an exchange of meanings – the unveiling of significances, resonances, and emotions” (Acevedo 2011: 40).

Hence, gaze socially constructs subjective meaning and symbols between the image and the viewer. Furthermore, this process of meaning creation reveals a dynamic sensual and emotional process between the viewer eliciting bodily actions and the image (Acevedo 2011).

At this point, this chapter traced the development of research around leadership from critical and social constructed perspectives. It then introduced the concept of power and its connection to the human body and the implications of using power to control bodies, along with the relationship between power/knowledge, control, and leadership. Then, by outlining the discourse from different perspectives, I differentiated between the micro- and mega-Discourses, setting the scene for the position I am taking in approaching different concepts. Specifically, I aim to answer the broad research question of how leadership as a visual discourse constructs in the specific context of Bedouin Arabs.

In order to achieve the above, I need to study literature that covers visuality and aesthetics and to show the connection between these two concepts and leadership based on Edwards’ postulation of the importance of art and aesthetic in redefining leadership in organizations and the importance of symbolism in interpreting leadership (Edwards 2017). I then described the power of gaze and its influence from the perspective of spectator.

From the understudied, I focused on a few core areas in order to answer my research questions including leadership discourses, how they manifest visually, how they produce certain kinds of knowledge, in addition to the connection between leadership and aesthetics. Hence, I believe that leadership is socially constructed, it possesses inherent multiplicity, and it embodies different meanings. The visuals and other senses are evoked during the viewing experience. In the next chapter, I will discuss my research methodology.

Chapter 3 – Methodology

The aim of this chapter is to introduce the research methodology I employed to investigate leadership as a discursive, social constructionist, and aesthetic phenomenon. It also introduces how I designed my research through three phases and three different data types based on my argument that leadership represents a relational process.

As explained above, the main focus of this study is the interpretation process of the visual representation of leadership from the social perspective of Bedouin Arabs, from different themes, such as genre of leaders, symbols of leaders, the dress, the location, the surroundings, the look, etc.

I considered the leadership process as a communication process and I founded my data collection strategy on Jakobson's (1960) model that provided the three components of any communication process: a) the addresser, who creates and sends a certain message; b) the message, which engenders different components including the context and the content; and c) the addressee, the party to whom the addresser intends to send a message. In each of these phases, I collected different data types.

In phase one, I used one semi-structured interview and analyzed a number of public photos of a Bedouin leader to understand the addresser side. In phase two, I conducted eight semi-structured in-depth interviews with Arab artists to understand the message side and the artistic process in order to create a visual message. Finally, in phase three, I conducted ten semi-

structured interviews with Dubai residents from different nationalities and cultural backgrounds who represent the mix of the Dubai population. I showed them selected photos of the Bedouin leader to understand how the audience perceived the visual messages that the leaders emitted from the artistic renditions.

Building on the above, my intention proves manifold. First, to focus on understanding the process of leadership from the contextual lens of the Bedouin Arabs; second, to explore what represents leadership from the Bedouin Arabs' perspective; and third, to understand their vision of that social process according to the Bedouin Arabs' different customs, codes of law and their specific moral systems (Malinowski 1922).

In this way, asking the 'how' type of questions remains of high importance in order to decipher the meaning of symbols that Bedouin Arabs use to portray their leaders (Foucault 1977b; Rose 2012). Grint (2005) identified leadership as a process through the 'how' lens as part of his 'four lenses' of identifying leadership (Grint 2005a).

It is necessary to reiterate my research questions mentioned earlier:

1. How are leadership discourses organized to produce a certain kind of knowledge and practice?
2. How are leadership discourses articulated visually in a certain sociocultural reality of tribal-dominated Bedouin Arabia?

3. To what extent do sensory and aesthetic experiences inform the construction and representation of leaders and leadership, and what are the factors that influence this process?
4. What role does the visual and the aesthetic play in developing followership?
5. To what extent is self-surveillance and self-discipline a part of followership?

To answer these questions, I ultimately deal with a problematic relationship between three main distinctive discourses: a) leadership as a social relational process; b) visuality; and c) Bedouin as a sociocultural context.

I will start this chapter with a reflection on my philosophical position from ontological and epistemological perspectives. I will then progress through the process I employed to collect and analyze different data.

Reflexivity and Research

Drawing on Klenke's (2008) argument, it is impossible to conduct rigorous research without understanding its philosophical assumption (Klenke 2008: 28). In this way, knowledge is theory laden; hence, a researcher's observation and interpretation depend on one's philosophical foundation (Gill and Johnson 2002).

Importantly, to build on the perspective, a universal reality fails to exist 'out there', for a single reality remains nonexistent. Consequently, people construct multiple realities, and language and different means of

communication play a significant role in formulating this reality, which embodies a pluralistic nature. Moreover, social context plays another substantial role in constructing each version of a 'reality'. Social researchers possess considerable influence on constructing their realities. Via the lens, they view each version of their realities and the way they build each of them and communicate with them through different forms of language. In this way, social researchers cannot remain neutral in observing and translating realities; their backgrounds and value systems play a significant role in the way they perceive reality and on how they make sense of the society that they study (Walsh 2012).

Certainly, a qualitative research approach would provide the social constructionist researcher with a deeper understanding of the researched topic due to the complexity and multidisciplinary nature of social-related topics. Furthermore, focusing on visual media as the core of this study requires my research to follow a qualitative methodology, for the main reason that visual materials embody ambiguity and elicit distinct interpretations. Thus, it is impossible to quantify their interpretation.

The starting point is to define the main objective of my research project, aforementioned. Briefly, it aims to further understand the symbols of leadership process and to articulate the way people of a certain sociocultural context perceive their reality.

According to scholars, there exist few methods that investigate aesthetic leadership, which include ethnography and discourse/narrative analysis. "In

applying aesthetic methods to leadership topics, we highlight the importance of getting at the experiential and contextual, and inquiry into leaders and followers' sensory and felt meanings constructed in subjective processes that rely on aesthetic knowledge" (Hansen et al. 2007: 552). Leadership remains a social reality, linguistic and rhetorical, which engenders the main components to construct the leadership reality.

In fact, knowledge, as part of reality, is a product of social construction where language, images, and symbols play a major role in constructing it. Knowledge is produced by human subjects (Foucault 1972).

Foucault claims that any human subject is produced, not born. Human subjectivity proves to be socially constructed through certain processes (Rose 2012). Discourse in the Foucauldian analysis remains an expression of texts, images, and symbols to constitute a sort of knowledge. Hence, meanings are socially produced and constructed through these connections between different parts of discourse. Furthermore, the meaning emerges and evolves with the different social contexts and according to the temporal and spatial settings (Foucault 1972; Rose 2012).

Symbols and rituals work within a complex framework of the social system, as people sharing the same social system commonly understand and use them in a similar way. This social system serves as a vehicle for all cultural and social interactions (St.Clair 1982). Derrida professed that traditional values and different norms and mores conceal problematic relationships of previous repression (Dooley and Kavanagh 2006). As such, Foucault argued

that any social interaction demonstrates a power relationship (Foucault 1972; Foucault 1977b; Taylor 2011).

Building on Derrida and Foucault's arguments, power, in a social interaction context, embodies a negative connotation and all sorts of traditional ideals reflect this negativity. Consequently, cultural identity conceals that sense of repression and domination (Dooley and Kavanagh 2006).

Of course, interpreting the symbols of any social phenomenon, such as leadership, remains dependent on observing human behaviors of people in a sociocultural context.

Indeed, to interpret the reality of any socially researched phenomenon, the researcher constructs the frames of meanings to explain the reality from one's perspective while taking into consideration one's own sociocultural background. Hence, this researcher will represent an active agent who will influence inevitably the interpretation of the studied social reality.

Given the above background, my research approach will reveal an inductive bent, for mainly I continue to study a social phenomenon with plenty of human actions and interactions. These social interactions remain based on a complex social system with a number of values and symbols. As asserted previously, observing and experiencing are necessary to understand, describe, analyze, and then communicate that sophisticated system of human interactions that prove socially and culturally centric (Gill and Johnson 2002).

Ontology

Ontology begs the questions: What proves the nature of reality? (Klenke 2008) and How do social facts exist? (Rust 2005). As we are studying social science, the reality embodies a social nature (Rust 2005).

Russell denoted that reality consists of particulars. Each of these particulars engenders certain characteristics, and these particulars remain connected to each other by certain relations (Rust 2005).

Traditional philosophers proposed that reality exists 'out there' and whoever searches for reality would find it. According to this argument, reality proves separated from the researcher, as it already exists 'out there'. Hence, this paradigm contends that a single reality exists and any 'neutral' researcher will find it. Consequently, as knowledge reflects a form of reality, any knowledge can be expanded to leadership as it "is 'out there', and can be observed and perceived as a real and stable phenomenon" (Jepson 2009: 67). Postmodernists reject this idea; instead, they emphasize that there fails to exist anything that can be called a neutral observation. They claimed that multiple realities exist, which means that language proves socially constructed. Language remains "a product of historical, social interaction which is idiosyncratic to specific social groups and individuals" (Jepson 2009: 65 & 66). Hence, the observer cannot remain neutral and an individual uses language to construct whatever reality one observes according to one's perception. This reality is a byproduct of the researcher's background and value system residing in the researcher's subconscious.

Consequently, the observer/researcher language is socially constructed to develop a personally unique version of reality.

Foucault argued that reality is a discourse that proves socially constructed using language to articulate it. As postulated before, discourse remains vague and can embody multiple connotations (Hardy et al. 2000). This bidirectional dialogical nature of reality stands multi-dimensional through its social linguistic nature, which makes the meaning of discourse more sophisticated (Foucault 1972; Foucault 1977a; Falzon 1998).

In addition, the notion of 'subject' proves to be key to the whole idea of 'power' in the Foucauldian analysis. Foucault stated that he used the term 'subject' for a human or an active agent who can influence others and be influenced, which is the opposite to two main terms: a) 'substance', which depicts a passive agent, and b) 'object', which represents an agent who other agents or forces affected and cannot impact others (Taylor 2011). Subjectivity remains a distinguished social phenomenon for the 'free' 'rational beings' (Falzon 1998; Taylor 2011).

As a result, approaching leadership from aesthetic and visual perspectives entails dealing with the enigma of meaning and symbols and the need to decipher their meanings according to the sociocultural context. This entails focusing on subjective studies and the using of social constructivism as the main approach for my philosophical position (Hansen et al. 2007).

Some scholars associate leadership with sensory knowledge through the using of drawings, photographs, and other visual products. “In the field of visual products have formed interesting bridges with disciplines such as art, art history, aesthetics, media studies and visual communication” (Acevedo 2011: 37).

Acevedo (2011) applied the ‘visual genealogy’ in studying leadership from an aesthetic perspective by studying two paintings representing the figure of Pope Innocent X in two different historical eras, by creating a dialogue between them in their different historical, political, and sociocultural contexts. Hence, she suggested a framework of using ‘visual genealogy’ on “how images of leadership are produced, as well as how their meaning is socially constructed (within a particular context of power configuration)” (Acevedo 2011: 39).

Epistemology

The epistemological question proves the timeless starting for any research project. Since the time of Plato, it is a question that defines the nature and origin of knowledge that people produce. According to Johnson and Duberley (2012), epistemology is the theory of knowledge. The study defines the criteria to constitute warranted knowledge and to formulate the nature of knowledge. That means, to answer a question of how to develop a study that provides reliable knowledge (Johnson and Duberly 2012).

But what constitutes knowledge? Emmanuel Kant argued that knowledge proves a rational cognition; it illustrates the type of non-empirical reasoning called the 'pure reasoning' of the main objective, which is to discover the knowledge of reality. Yet, this knowledge fails to denote a complete corpus; for it remains abstract in nature as it cannot provide us with a complete explanation of the reality (Burnham and Young 2007).

Through identifying epistemological foundation, the researcher frames the theory to which one shall adhere and provides well-defined criteria for what one means by warranted knowledge and how to distinguish between warranted and unwarranted knowledge (Johnson and Duberly 2012).

Foucault (1972) articulated on the theory of building foundations and the criteria a researcher must deal with when studying any reality. The starting point should be defining the criteria of each and every taken-for-granted concept, as there exists "no longer one of lasting foundations" (Foucault 1972: 6). In fact, Foucault strongly critiqued the existence of the ultimate foundation of thought that comprises the holistic nature of reality. Thus, Foucault (1972) attacked the 'metaphysical' role of philosophy as an approach to establish ultimate foundations. Simply, nothing can be generalized, and everything proves social-, cultural-, local- and historical-laden; therefore, no absolute reality exists. In other words, nothing proves universal and nothing can be dogmatic (Falzon 1998). The temporal and spatial aspects play a substantial role in constructing different versions of realities. Consequently, knowledge, as a transcendental foundation, bears a deceptive connotation. Accordingly, this denial of the transcendental nature

of knowledge is articulated in the notion of the 'Death of Man'. The 'rational being' loses its transcendental nature, each human stands modeled by different social, cultural and historical forces of the context of where and when in which the individual lives (Falzon 1998; Taylor 2011).

Foucault (1977) identified that all sorts of knowledge proves discursive: "the power produced knowledge" and "power and knowledge directly imply one another. There exists no power relation without the correlative constitution of the field of knowledge" (Foucault 1977b: 27). Hence, knowledge is assumed to be true; yet, the truth of knowledge continues to emerge and evolve over time: "do not ask me who I am and do not ask me to remain the same" (Foucault 1972: 19).

This problematic relation between knowledge and power can be explained by Foucault's composition of knowledge/power. Knowledge is defined by that sophisticated composition of processes and struggles; hence, "it is not the activity of the subject of knowledge that produces a corpus of knowledge, useful or resistant to power, but power-knowledge, the processes and struggles that traverses it and of which it is made up, that determines the forms and possible domains of knowledge" (Foucault 1977a: 28).

Foucault showed that knowledge needs the support of power to be considered as an 'acceptable' knowledge or to be 'normalized', in which to make it recognized as normal according to the accepted current norms (Feder 2011). The knowledge normalization process engenders a social nature. Since the social mechanism implies the produced knowledge, building on that argument, knowledge is an outcome of the sophisticated

social relations and the mechanism of these relations. For example, what can be normalized in a certain society or in a certain era may not transfer to different times, for the contextual and temporal dimensions prove substantial in which society produces knowledge. Foucault's studies focused on torturing during the 18th century; the 'spectacle of the scaffold' which unveils a public torture and a public execution process cannot be normalized in today's penal practices, for the social changes in the punitive reprimands in Europe, the West, and the majority of countries rendered such torturing and these old patterns of the spectacle of punishment unacceptable. Thus, current societies condemned such practices. Yet, during the 18th century, these punishments were seen as a 'normal' process and even as a necessity in order to protect the society from criminals and to regulate the entire collective social behavior (Foucault 1977a).

In this respect, the relation between power and knowledge proves controversial. The fact that power produces knowledge is not valid on just one direction, as both power and knowledge imply that of each other's and they are interlinked: "the power relations give rise to a possible corpus of knowledge, and knowledge extends and reinforces the effects of this power" (Foucault 1977a: 29). Thus, we cannot validate the presupposition of one for another (Foucault 1977a; Al-Amoudi 2007).

Given the previous argument, I need to elaborate on my research's philosophical approach, as it remains necessary to consider what proves the best epistemological approach to adapt to my main objective, which is to provide warranted knowledge about the social reality of the leadership process.

Of course, communication plays a substantial role in the way I construct social knowledge. I postulate that communication remains a warranted role; therefore, it was important for me in order to understand, describe, and analyze the reality I observed and experienced. As a researcher, language mediates this reality; yet, language does not remain innocent in the notion that it embodies a medium to construct the social reality from the perception of the people using it. Ostensibly, language reflects a cultural context of the people using it (St.Clair 1982; Schipper 1999).

Another aspect of the epistemological question constitutes the relationship between me, as a researcher, and the topic I choose to investigate, which must take into the account the researcher's belief system (Klenke 2008). Building on the above understanding as well as my personal understanding, it proves impossible for a researcher to develop neutral knowledge. As a researcher, my observation and the interpretation of what I observe remain influenced and biased by my social and cultural backgrounds. Hence, every scientific fact portrays a social influence (Johnson and Duberly 2012). As Kant declared, an individual's *a priori* sociocultural content influences a person's sensory experience in the way one receives data and in the way one interprets this data (Johnson and Duberly 2012).

In the above section, I elaborated on my philosophical position and how to approach leadership. Also, I revealed the main reasons behind adopting a qualitative research for using social constructionism as the ultimate vehicle to conduct my research methodology. This provides a deeper understanding of leadership as a "co-constructed, a product of sociohistorical and collective

meaning making, and negotiated on an ongoing basis through a complex interplay among leadership actors, be they designated or emergent leaders, managers, and/or followers” (Fairhurst and Grant 2010: 172).

Research Design

The methodology delineates the philosophical approach that researchers adapt, which proves associated with the epistemological paradigm in which they believe and intend to use as an approach to study any certain social reality. Actually, it is the translation of the epistemological and ontological positions researchers adapt when investigating this (Klenke 2008). In effect, methodology depicts the “science of method, or a body of methods, employed in a particular activity such as the research aspect of a project. A logical, predefined, and systematic strategy by which to undertake a research project, to include methods of evaluation of experimental outcomes, a schedule for each stage of the project and a stated intention or purpose in relation to a range of anticipated outcomes” (Noble and Bestley 2011: 14).

Based on the above, I would like to expound upon my research design and the rationale behind adopting it. I aim to study leadership as a social process. Since I believe visibility plays a substantial role in shaping any social process, I would like to make visibility the core area of my study of leadership and to work to reveal the meanings of the symbols used to represent the leadership process. Focusing on symbols and visual images with their opaque nature makes it impossible and invalid to use a quantitative approach (Davison et al. 2012).

Building on the above discussions, it remains important to outline the method I employed to collect and analyze my data.

Method, in general, demonstrates a way of doing something in a systematic way to achieve a certain goal (Noble and Bestley 2011). Research methodology represents the framework I will use to build and develop my research question (Alvesson and Deetz 2000). In this way, what I mean by a framework refers to the research technique or the tool I will implement to collect data for my research. Additionally, research methodology includes the philosophy I am drawing my research upon as I elucidated in my previous chapter (Bailey 1994).

In this section, I aim to inform my reader how I designed my research in a practical way and the rationale behind using the methods and techniques. My research was based on exploring leadership as a relational process; thus, I consider leadership process as a communication process. I founded my data collection strategy on Jakobson's (1960) model, which provides the base of any communication process, as illustrated in the diagram below:

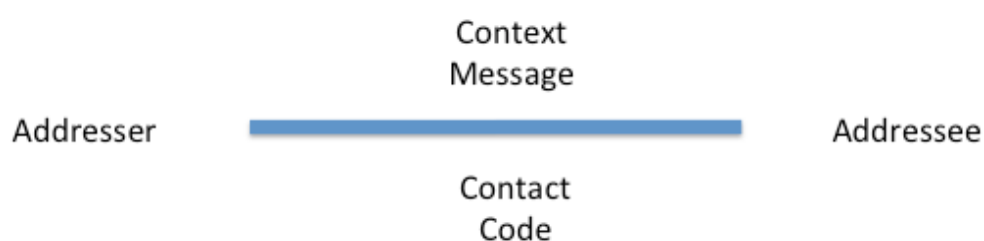


Figure 3-1 Verbal Communication Diagram by Jakobson (Jakobson 1960: 3)

According to Jakobson, any communication process possesses three main components: a) the addresser, who creates and sends a certain message; b) the message, which comprises different components including the context, the content of the message, and the purpose; and c) the addressee, the party to whom the addresser intends to send a message.

I adapted an unconventional data generation methodological approach, including studying the three components of the communication leadership process. I based my approach on three phases:

First Phase – addresser. To understand how leaders address their leadership to their audience. Consequently, I chose the Bedouin leader Sheikh Mohammed bin Rashid as a case study of a leader from the region. I based my data generation on two methods: a) one semi-structured interview with Dr. Tommy Weir, a leadership consultant and an expert in the UAE leadership; b) collection and analysis of a few public photos and social media posts with photos of Sheikh Mohammed. I collected a number of photos of Sheikh Mohammed which were available on his social media accounts, or in books, magazines, and newspapers. I decided to use different types of visual materials, especially images, videos, photographs, etc., as my main type of data and to center my research on visual material. These different materials encapsulate the rich cultural, social, and emotional experiences of the people who produced them. Hence, analyzing them can be of great importance in order to unveil the hidden meanings of certain symbols and taboos that people fail to express explicitly using textual communication means. Visual materials are rarely analyzed and studied in the Middle East, where the use

of symbols and rituals is so strong. Focusing on visuals in organizations can fill the gap in the leadership research. According to Davison and colleagues (2012), research on visuals in an organizational context remains scant and requires more theoretical development (Davison et al. 2012).

Second Phase – message. To garner insights into how an artist’s voice creates a visual message on aesthetic leadership, I conducted eight semi-structured in-depth interviews with Arab artists to gather their opinions on how they create visual messages. The eight artists exemplified Arabs from different nationalities. I conducted six of these interviews face-to-face and I tape recorded all of them. In addition, I conducted one interview via phone and which I tape-recorded. I conducted another one via Skype and I tape-recorded that as well. I conducted all the interviews in Arabic. Table 1 below summarizes the interviewed artists:

Table 1 – Interviewed Artists

Artist Name	Nationality	Lives In	Gender	Mother Tongue
Fawaz Arnaut	Syrian	UAE	Male	Arabic
Ismael Riffai	Syrian	UAE	Male	Arabic
Najat Makki	UAE	UAE	Female	Arabic
Musa Al Halyan	UAE	UAE	Male	Arabic
Nizar Sabour	Syrian	Syria	Male	Arabic
Sattar Kawoosh	Iraqi	Netherlands	Male	Arabic
Waddah Al Sayed	Syrian	UAE	Male	Arabic
Wail Murib	Iraqi	Canada	Male	Arabic

My focus was to conduct semi-structured in-depth interviews (Yin 2009).

Since artists prove to be highly educated and highly sophisticated individuals, my questions and the way I managed each interview were carried out in a different way to other. My strategy was to let my interviewees

talk freely without interrupting them. My interview questions were centered on a few main areas. First, I started the interview by briefing the interviewee with the topic of my research, the concept behind the research, and why it proved important. Second, I asked the artists about their paintings and who they targeted and what message they attempted to deliver. Third, I questioned whether the artist had ever painted leaders, and almost all of them answered in the affirmative. Then I enquired about how they represented leaders and leadership in general from a visual perspective and how the artist portrays the concept of power in paintings. I also asked what influence the Bedouin society has on the artists' paintings. I continued on to ask:

- What aspect of the Bedouin society exerted an effect on their paintings?
- How do they use colors, hues, light, etc., to construct a certain idea?
- How do artists represent the UAE?
- Have their paintings been used in a commercial advertisement?
- How can a painting communicate a powerful message?

To conclude the interview, I gained the painter's permission to publish the interview and to include the artists' paintings in my research thesis. All of them granted me the permission to disclose their names and use their paintings.

In total, the main aim of the interviews was to garner insights into how artists create their ideas, how they articulate their ideas visually, and what influence

the Bedouin sociocultural exerted on their art. Through these interviews, I generated rich data on the second component of the communication process including the context, the message content, and the contact. I discussed the “leadership acts in artistic terms, both from a localized, folk art perspective and from a formal artworld one” (Barry and Meisiek 2010: 343).

Third Phase – addressee: To gain insights into the audience’s voice on the way they perceive the sent message, I conducted ten semi-structured interviews with Dubai residents from different nationalities and cultural backgrounds representative of the Dubai population mixture. I recruited these subjects through my personal network and through a snowball sampling technique by asking interviewees to recommend other candidates. I tape-recorded, transcribed, and analyzed all the interviews. I conducted eight of the interviews face to face and I conducted two over the phone, lasting an average of fifteen minutes. The sample comprised seven females and three males, all within higher education and who have resided in Dubai for at least four years. For all of them, English represents their first spoken language in Dubai and they all speak other languages besides English.

Table 2 below presents the interviewees and their personal and cultural backgrounds.

Table 2 – Audiences Interviewed

Interviewee	First Name	Nationality	Years in Dubai	Gender	Age	Languages
1	Deepa	Indian	20 years	Female	43	Englishh, Hindi, Malayalam
2	Biji	Indian	14 years	Female	44	Englishh, Hindi, Malayalam
3	Liji	Indian	14 years	Female	43	Englishh, Hindi, Malayalam
4	Ruchi	Indian	30 years	Female	30	English, Hindi, Guajarati, Aarbic
5	Natasa	Slovenian	9 years	Female	35	English, Slovenian, Croatian, Italian, Spanish
6	Dinesh	Indian	11 yaers	Male	38	English, Kambal
7	Hanan	Canadian/Syrian	6 years	Female	50	English, Arabic
8	Nahid	Lebanse	11 years	Female	48	English, Arabic, Portugese
9	Hisham	Syrian	4 years	Male	33	English, Arabic
10	Houssam	American / Syrian	10 years	Male	48	English, Arabic, French

I informed each subject that their full names would remain anonymous.

Furthermore, the process was as follows. First, I collected some personal information such as age, education level, work domain, position, languages, country of origin, and the number of years of residence in Dubai, the UAE or any other country in the Middle East. Then, I asked them to describe the leadership image, and how they imagine the model leader in their minds. Then, I showed three photos (images # 4-4, 4-11 and 4-12) of Sheikh Mohammed that I collected during phase one and gathered the interviewees' interpretations and feelings regarding these photos.

During this stage, I used the photo-essays visual research method that Rose (2012) described as “a combination of writing with photographs” as part of my data collection process (Rose 2012: 317). In my case, I used three selected images for Sheikh Mohammed, one of them without any captions (image 4-4) and other two with captions, one in Arabic (image 4-11) and one in English (image 4-12).

The aim of using these three photos in my interviews was to prompt the interviewees to express their interpretations, feelings, and emotions towards

the leadership of Sheikh Mohammed, based on their social background as audience for these images. In other words, I wanted to evoke a sensuous experience from the audience side towards these visual objects.

I based my interpretative process on the above-explained three-phase model and I proceeded with my data analysis as follows:

First Phase –addresser side covered in Chapter 4 represents the visual representations of a local leader. In this stage, I immersed myself in the researched objects based on Rose's (2012) ideas that, whenever a researcher studies a certain social phenomenon, the researcher needs to forget one's preexisting concepts and ideas (Rose 2012).

Hence, during this stage, I borrowed some techniques from the 'visual genealogy' in studying leadership from an aesthetic perspective by studying a few publicly available images of Sheikh Mohammed from different sources and contexts. I then worked on constructing their meanings from social and historical perspectives (Acevedo 2011).

On this topic, Foucault (1972) emphasized holding our normative concepts to perceive the discourse under examination (Foucault 1972).

Rose (2012) stressed familiarizing oneself with the material to use as a central process of immersing oneself. In addition, the researcher needs to identify the key concepts in the visual material, which typifies the 'look and look again' in the images (Rose 2012).

Typically, I immersed myself while I was analyzing the visual and textual construction of Sheikh Mohammed bin Rashid in its social settings. Hence, I used observation and immersed myself in what I saw and analyzed. Hence, I participated in the social life of the social group I am studying it. At the same time, I kept a distance in order to produce a scientific and recognized output. This balance between the degree of participating and immersing with the degree of distancing myself is so precarious that it proves impossible to achieve. Thus, I tested the paradox of ethnography as a methodology, which sits at the core of the used methods: participation and observation. How can these two methods work together and how can I achieve that balance? (Gobo 2008).

By the same token, in my case, and according to Schutz's definition, I should consider myself an 'insider' of the Arab cultural context, building on two major elements: first, my Syrian origin, taking into consideration that the Syrian culture is influenced culturally and socially by the Bedouins; second, my ten-year residency in Dubai enriched my understanding for the Bedouin culture, which distances me from being a 'stranger'. Extra ethnographic concepts and techniques are required in order to build a well-articulated thesis. The functional use of these concepts would allow me to further immerse myself in the Arab Bedouin culture. Immersion has proven to be a substantial part of any social research (Neyland 2008). Consequently, I approached my researched topic from the perspective of an insider accustomed to the studied group, yet as someone who can act as a stranger

when observing the uniqueness of the Bedouin culture and regarding the meaning of the leadership process and how it can be visually represented.

Adding to the main objective of this thesis, I aim to perceive the leadership process from the Bedouin Arabs' perspective; and to follow what Malinowski (1922) asserted in his thesis, which is "to grasp the native's point of view his relation to life, to realize his vision of his world" (Malinowski 1922: 25).

Furthermore, I based my analysis on what Foucault presented in his analysis of Manet's pieces of art. Foucault commented on Manet's invention of what he called "the picture-object" and the way he analyzed canvases based on three main areas. The first depicts "the manner in which Manet treated the very space of the canvas, how he played with the material properties of the canvas, the superficiality, the height, the width, how he played with the spatial properties of the canvas in what he represented on this canvas".

The second area reflects "how Manet treated the problem of lighting, how he used not a represented light which lit the interior of the picture, but how he used real external light".

The third area is "how he also played with the place of the viewer in relation to the picture" (Foucault 2009: 31).

Foucault, in his three-rubric method, defined the roadmap to analyze any visual piece of art.

I borrowed some spirit of Foucault's technique and applied it while I analyzed Sheikh Mohammed's photographs. Certainly, there exists a difference between a piece of art and a photograph. Yet, the technique per se can be considered as the base of my analysis for the Sheikh's images. In addition, I applied the visual genealogy techniques in terms of analyzing frame and gaze.

By the virtue of this context, I draw on Griffey and Jackson's (2010) analysis of visual leadership representations and followed their route in scrutinizing leaders' photos (Griffey and Jackson 2010).

Second Phase – the message side discussed in Chapter 5 represents the artist's voice. In this phase, my focus remained on understanding how a certain visual message is created. I generated rich data from the interviews with Arab artists. I founded my data analysis process on a psychoanalytic study of the narratives of eight Arab artists to gain their insights into leadership and related terms such as power, authority, discourse, surveillance, heroism, and the power of gaze, obtaining artists' articulations on the above concepts in the light of their artworks. A state of unconsciousness plays a substantial role in understanding the art creation process from the artists' perspective and the main influences in constructing their ideas (Rose 2012).

Third Phase – addressee. I gathered insights into the audience's voice on the way they perceive the sent message when I conducted ten semi-structured interviews with Dubai residents from different nationalities and

cultural backgrounds that represent the Dubai population mixture to explore how an audience makes sense of the leader's images. As articulated above, during the data collection process of this stage I showed my interviewees three selected images of Sheikh Mohammed from the first phase and asked their inputs on these images.

In this stage, I employed the method of discourse analysis to capture the main themes of leadership from an audience's perspective, to understand what leadership means for different residents of Dubai from different sociocultural backgrounds. Moreover, I aimed to understand the intertextuality between these themes. My main focus held to analyze the transcripts of the ten interviews.

After performing these tasks, I hoped to understand the discourse of leadership from the audience's perspective.

The process of capturing the main themes were conducted iteratively and according to the process described by Potter and Wetherell (1987) as follows:

First, I thoroughly read all the transcripts and defined the words my interviewees used to describe leadership, such as 'development', 'inspire', 'happy', etc.

Second, I highlighted these words that described the leader and the leadership in yellow.

Third, I coded these words according to the way Potter and Wetherell (1987) designated, in that the main goal of coding “is not to find results but to squeeze an unwieldy body of discourse into manageable chunks” (Potter and Wetherell 1987: 167). Hence, I created a table, which organized the codes.

Fourth, I designated categories of leadership objectives and I yielded 28 different categories.

Fifth, I studied these categories in detail to distinguish the themes I categorized under nine themes: inspiring, heroic, patriarchal, visionary, humane, happiness creator, charismatic, achiever and self-confidence.

Sixth, I analyzed the themes that represent different discourses and the intertextuality between them in the construction of the leadership discourse. Foucault (1972) contended posing lots of questions: “We must be ready to receive every moment of discourse in its sudden irruption; in that punctuality in which it appears, and in that temporal dispersion that enables it to be repeated, known, forgotten, transformed, utterly erased, and hidden, far from all view, in the dust of books. Discourse must not be referred to the distant presence of the origin but treated as and when it occurs... pose a whole cluster of questions (What are they? How can they be defined or limited? What distinct types of laws can they obey? What articulation are they capable of? What sub-groups can they give rise to? What specific phenomena do they reveal in the field of discourse?” (Foucault 1972: 28).

Intertextuality plays a substantial role to understand the meaning of leadership through the three photos I presented to my interviewees, where they unconsciously applied Acevedo's (2011) three categories of analyzing a visual work: frame, gaze and the period eye (Acevedo 2011).

Edwards (2017) cited on how aesthetics can be used to re-conceptualize leadership in organizations (Edwards 2017). Accordingly, it remains of great importance to identify the connection between leadership, visuals, and aesthetic.

Individually, every concept of these represents a distinctive discourse. My intention held to explore the relation between these different discourses in a certain contextual setting of Bedouin Arabs in order for me to construct the nature of that relational process between them. I did this by interpreting the distinctive meaning of the symbols used to represent their leaders from the Bedouin Arabs' perspective, expanding upon the importance of constructing leadership from the geographical, cultural, and historical perspectives (Edwards 2015).

Fairhurst and Grant (2010) posited that constructionist leadership researchers "should systematically ask themselves five questions, namely, (a) 'who am I?' (b) 'which theory?' (c) 'which research strategy?' (d) 'which methods of data gathering and analysis?' and (e) 'for what purpose?'" (Fairhurst and Grant 2010: 196).

The “who am I?” question proves specifically substantial in my research. The omnipresent images of a political totalitarian leader that I was exposed to as a result of my sociocultural background and childhood experiences influenced my choice of research topic. Hence, my thesis contains reflective discussions of why and how I reached that certain topic. The “which theory?” question is similarly pertinent, for it connects me, as a researcher, and my research project to the way we construct any social phenomenon in relation to the historically rooted context. The “which research strategy?” question deals with my research strategy and how to connect theory with practice in terms of creating useful practical knowledge that organizations can use to improve. The “which methods of data gathering and analysis?” question entails deciding where to focus my data gathering and how to analyze my data; whether to focus on a mono-modal research approach, where language use is the sole attribute for leadership, or a multi-modal approach where symbolic materials and different other modes of meaning, including images, designs, and other attributes, play a substantial role in constructing leadership. I have already described how I am using a multi-modal approach, where the core focus remains symbols and visuals along with language use. The “for what purpose?” question deals with the progress of the domain I am researching – in my case, leadership. Hence, my research will offer my target audience outcomes to improve their current practice mainly in the sociocultural context of Bedouin Arabia. Throughout my thesis, I will continue to reflect on these five questions (Ledema 2007; Fairhurst and Grant 2010).

In order for social researchers to interpret cultural observations, they must be 'insiders' in the cultures they study in order for them to construct their interpretations of the studied culture. Schutz (1976) commented on the idea of deciphering a certain cultural context from an 'insider' perspective in his essay *The Stranger* (Schutz 1976). Accordingly, being an insider means to be part of the 'cultural pattern of group life', which makes the person accustomed to the group in terms of the "systems of orientation and guidance such as the folkways, mores, laws, habits, customs, etiquette, fashion" (Schutz 1976: 92). Nevertheless, few cultural practices and behaviors are taken-for-granted facts for these insiders. Hence, social researchers deconstruct their taken-for-granted conceptions to re-identify and reconstruct these concepts and ideas. In effect, the delicate balance between being an insider and an outsider really matters in studying social phenomena.

Authors profess that constructionist leadership researchers should understand their social background by asking themselves who they are.

In this sense, they need to gain cognizance of how their own social backgrounds influenced their research, starting from choosing the topic to choosing a methodology to the way they interpret their data (Fairhurst and Grant 2010).

Building on the above, my research possesses an interdisciplinary nature that touches various different areas, such as culture, leadership, management, communication, aesthetic, and much more. Hence, I observed

the distinct forms of leadership in differing representations and analyzed them. I then reflected on what I found added my own perspective to these results.

My initial assumption held that tribal values of Bedouins exert influence on the leadership process, especially the rituals of practicing leadership. Consequently, Bedouins represent the power of their leaders which is reflected in the relationship between values and rituals, which impacts any leader from the region (Rosaldo 1993).

A key point of my argument is that a visual representation of a certain leader can create a unique psychological effect of Bentham's Panopticon in terms of increasing the self-discipline and in strengthening the social forces of followers. Accordingly, that should increase the leader's achievements (McKinlay and Starkey 1998). Consequently, I intend to apply the Foucauldian analysis of the leadership visual representation to explore the sensuous experience of followers by understanding the meaning constructed and the feelings and emotions created through involving aesthetics in my inquiry.

To this end, a leader's portrait can be used as a tool for surveillance and can exert a strong panoptical effect. Ostensibly, that leads to internalizing the process of discipline, which creates a self-motivated process (Foucault 1977a; McKinlay and Starkey 1998). This is, for sure, an interesting area to tackle in this research and is still an area that lacks sufficient study, especially in the sociocultural context of Bedouin Arabs.

The visual influence, however, can be extended to include all kinds of visual and art materials displayed on the premises of an organization.

Indeed, this argument remains built on my observation of the importance of portraits. The visual representation of leaders proves to be of high importance, for leaders' visual and textual representations can be seen everywhere in any given city of Arabia. A region's political leader's portraits with different poses and quotes of their speeches hang everywhere.

Given that observation, I built my theoretical approach concerning the leadership process from the visibility perspective and applied the Foucauldian analysis for the main purpose, which was to explore how the visual representation of a leader can be used as an 'institutional apparatus' to impose self-disciplinary behavior (Foucault 1977a).

Historically, a survey was the only viable method for social researchers to study leadership. However, this is no longer the case. Fairhurst and Uhl-Bein (2012) proposed another set of methods currently available for leadership researchers, including interaction analysis, critical discourse analysis, conversation analysis, narrative analysis, and membership categorization. Leadership discipline is no longer based on individual characteristics, for researchers view leadership as a relational process of influence between two or more parties (Fairhurst and Uhl-Bien 2012). As articulated above, the aim of my research project was to approach leadership from a social interaction perspective and to treat leadership as a social process in order to study it in its sociocultural settings. This would take into consideration the interaction

perspective of leadership based on the relational side of communication between leaders, followers and objects. Hence, I wanted to explore the influence of visuals and aesthetics in that interactional relation of leadership between these different parties. Visuals in organizational and leadership studies remain an emerging field (Strati 2000).

There exist different methods available to use for my research topic including observations, discourse analysis, visual methods, and visual genealogy. However, due to the nature of this research, I decided to use different tools from different methods.

First, observation is part of ethnography. According to Klenke (2008), ethnography represents a rich description of the ethnographer's interpretation of a social group or system (Klenke 2008). Generally, ethnographers immerse themselves in the daily life of people who they want to study; therefore, the ethnographer learns about a social group through observation and/or interviewing (Neyland 2008). Hence, the essence of ethnography remains the observation of people's daily lives through the researcher's participation (Walsh 2012). Anthropologists claim that societies and cultures can only be studied from inside. Social researchers must live immersed in the society and culture that they are studying in order to reveal their realities (Walsh 2012). According to Rosaldo (1993), "the ethnographer, as a positional subject, grasps certain human phenomena better than others. He or she occupies a position or structural location and observes with a particular angle of vision" (Rosaldo 1993: 19). The essence of ethnography is to answer the question of how a social group operates, reacts or perceives a

certain social phenomenon, and how a particular social group operates, reacts to a certain change or how that change affects that social group (Neyland 2008).

In fact, the origin of ethnography goes back to the studies of colonial anthropologists who investigated the colonized people from the perspective of studying the 'others', from a stranger's perspective (Neyland 2008).

In this way, we can understand why the notion of ethnography remains considered as a typical Western colonial method. Ethnographers used to consider the different social groups of any colonized natives as groups of primitives; in effect, hegemony continues to remain a core part of the origin of the ethnographic methodology (Gobo 2008).

Second, visual materials play a substantial role as interactive tools for humans; visuals include images, signs, symbols, colors, and emotions (Davison et al. 2012). According to Warren (2005), visualization depicts not just the act of seeing, but it comprises a full process of sensing the experience by evoking the entire state that possesses a cultural, social, and psychological context (Warren 2005).

Some scholars declare that there exist two distinctive visual methods: focusing on preexisting visual materials, which entails analyzing these visual materials through different techniques, and generating new visual materials by techniques like photo-elicitations (Davison et al. 2012; Rose 2012).

Third, borrowing some elements of the visual genealogy, to apply the ‘visual genealogy’ on an image of a leader, three categories need to be analyzed: first, frame, which studies the technical devices the artist used to construct a leader visually; second, the gaze, which portrays the construction of meaning between the viewer and the artwork, where emotions and feelings play a substantial role in the constructed meaning in the mind of the viewer; and third, ‘the period eye’, where the specific point of time influences construction of meaning and gaze. Acevedo (2011) demonstrated the meaning of ‘the period eye’ in comparing two paintings from different epochs of the same leader and the influence viewers noticed in terms of creating an artwork and in viewing it (Acevedo 2011).

Theoretically, there exists no agreed-upon method to use to study leadership as a social interaction process and to study it in its sociocultural settings. Moreover, the influence of visuals and aesthetics on the relationship between leaders and followers is not well studied (Hansen et al. 2007; Fairhurst and Uhl-Bien 2012).

Increasingly, I felt I needed to synthesize and build my own research method through borrowing principles and concepts from different methodologies, including: visual studies, discourse analysis, visual genealogy, and ethnography with an “aesthetic approach” (Acevedo 2011; Warren 2012). The main aim for me is “to grasp the native’s point of view” on how they see their leaders (Malinowski 1922: 25). In other words, the main objective of that mix was to study the visual representations of leaders in the cumulative patriarchal family-centric society.

Furthermore, I really believe there exists a gap in the research methods used for studying visuals and putting visual leadership into the discourse. This is why a hybrid method emerged from this research by mixing discourse analysis, observation, visuals, and aesthetic approaches.

Importantly, my research details the cultural particularity of the Arabian Peninsula region, where tribal and familial prove the dominant values in the social milieu. Hence, my intention was to focus my study on leadership as a process and a cultural phenomenon and to study the means represented in a sociocultural context; thus, I built my idea on Rosaldo's (1993) definition of culture as a set of shared meanings (Rosaldo 1993).

Warren (2012) explained the importance of mixing the traditional ethnographic tools of observation and interviewing with different sensing materials, for researchers need to gain a full sense of the place that they research. This is why it remains important for me to connect the understanding leadership process with aesthetics (Warren 2012).

Ethical Considerations

Ethical considerations in this research project include asking for the permission of the interviewees to disclose their names, their ideas, their artworks including images of their paintings, and their permissions to tape-record their interviews.

My research design was based on three phases and three different types of data collected from three different sources.

First, the addresser perspective centered on a one case study of Sheikh Mohammed and his photos, which were publicly available images (Saunders et al. 2016). Notably, I conducted one interview with Dr. Tommy Weir, who failed to give his consent to tape-record his interview, and he requested to refer to his books with regard to all the details of his ideas.

Second, to gain the artist's perspective, I conducted eight semi-structured in-depth interviews with Arab artists to understand the message and the artistic process employed to create a visual message. I asked all the interviewees for their approval to voice-record their interviews, and they all agreed that I could disclose their names, their ideas, and to show their paintings.

Third, in order to address audience perspective, I conducted ten semi-structured interviews with Dubai residents from different nationalities and cultural backgrounds. I showed them selected photos of the Bedouin leader from the first phase in order to understand how an audience perceives the visual messages that leaders elicit and artists create. I requested their approval to voice-record their interviews and they all agreed. I informed them that their names will remain anonymous. From the understudied, I feel I preformed due diligence in maintaining the ethical concerns associated with this qualitative research.

Translation Considerations

Studying the social process of leadership as a visual discourse in the specific context of Bedouin Arabia, with the various languages this entails, has many

challenges. As a result of using and translating different Western terms such as leadership, discourse, power, and authority into the Arabic language, this may construe different interpretations according to different geographical and historical settings. In this sense, Jepson (2010) asserted that “national language acts as a cultural voice and influence on an individual’s thoughts and views of the world and specific phenomena such as leadership” (Jepson 2010: 426). Consequently, national languages influence the way people view and theorize these different terms; hence, we cannot treat language as a neutral device to study any social phenomenon. Language plays a substantial role in transmitting meaning based on historical and social interactions between a group of people who share social, cultural, and historical settings (Jepson 2009).

Studying Leadership/Power/Authority in the context of Arabic

There are three interconnected terms that may elicit different interpretations between different languages: leadership, power, and authority.

When consulting Al-Mawrid Al-Hadeeth – the main English-Arabic dictionary – of lead, leader, and leadership, there exist multiple and different definitions for these terms. Starting with the verb to lead (يَقُود), which possesses more than 100 different meanings, this mainly means to show the right way, to push, to initiate, to be in the beginning, to win in the context of a race. A leader (قَائِد) mostly takes the notion of the political chief (رَئِيس), while manager (مَدِير) takes the notion of business leader, and confirms Jepson’s argument in that leadership and management remain culturally dependent and relevant

concepts (Jepson 2010). Recently, there were some changes in the interpretation due to the strong influence of the English language in the region and the strong use of English as the main language by which to communicate in the UAE. Particularly, using the English word 'leader' instead of the Arabic translation (قائد) gives the exact meaning of leader in English; while the term 'leadership' (القيادة) embodies two meanings: (القيادة) and (الزعامة) and both refer to the political leadership. To direct the discussions to business leadership meaning instead of political leadership, I used 'leadership in business', or (القيادة في الشركات), which literally means 'leadership in companies' versus (الزعامة السياسية), which literally means 'political leadership'.

The terms power and authority prove interconnected to leadership in Arabic; hence, whenever people use the term leadership, there exists a connection between power and/or authority. These two terms overlap and are mostly used interchangeably. When consulting Al-Mawrid Al-Hadeeth for the term 'power', I found multiple definitions including: (سلطة), which means authority, (نفوذ) which means influence, (سلطان), which means domination. While consulting Al-Mawrid Al-Hadeeth for 'authority', I found multiple definitions including (سلطة), (سلطان), (الحكومة), which mean government; hence, power and authority have almost the same meanings mainly in terms of (سلطة), which means authority and (سلطان), which means domination, and both have the notion of government and political authority. Using these two terms with an Arabic speaker warrants an explanation of each of these terms. To this end, my strategy remained to begin using the word 'power' and to explain it in Arabic as (نفوذ), which literally means 'influence' in English to explain the word

'power'. At the same time, when I want to use 'authority', I used the Arabic word (سلطة), which literally means authority in English. Hence, my Arabic-speaking interviewees would perceive the context of my question by explaining each term according to cultural context. Certainly, "language cannot be seen as a neutral tool of communication" (Jepson 2010: 427).

Studying Discourse in the context of Arabic

As articulated before, the notion of discourse remains vague and can embody multiple interpretations in the English language. The complexity proves multiplied when using this term in the Arabic language. When consulting Al-Mawrid Al-Hadeeth for the term 'discourse', I found multiple meanings including: (حديث), which means a talk; (محادثة), which means a conversation; (مداولة), which means a consultation; (مقالة), which means an article; (خطبة), which means a speech; (محاضرة), which means a lecture. None of these meanings align with the discourse meaning in this study, so I carried out some studies about the equivalent term of discourse in Arabic through reading some translations of Foucault's books in Arabic. Primarily, I read Foucault's book *The Order of Discourse* which was translated as (نظام الخطاب) and some studies regarding Foucault and his philosophy, especially the studies of the Moroccan author Dr. Al Zawawi Baghura. The Arabic term (الخطاب) is equivalent in Arabic to the term 'discourse'. In many cases, the word (خطاب) is followed by an adjective to describe the nature of the intended discourse, such as (الخطاب السياسي) which means the political discourse and (الخطاب الإسلامي) which means the Islamic discourse. Recently, there has existed a prevalent use of the term 'discourse' in association with the need

for a contemporary Islamic discourse in articles of Arabic scholars.

Therefore, the Arabic equivalent of discourse represents the same meaning in the minds of Arab intellectuals. My data collection touches the essence of discourse and targets Arab intellectuals, but mainly visual artists. Hence, discussing the term discourse failed to lead to any misunderstanding or misinterpretation, especially since I explicitly explained what I meant when I used the word (خطاب), which I followed with the English equivalent and I presented examples of what I meant.

Now, to elaborate upon the above, each language represents a distinctive discourse, for it “contains words that bear meaning that is specific to, re-interpreted and co-created by those who share it” (Jepson 2010: 429). The process of meaning creation proves dynamic in the sense that it continues to change by either adding new concepts or eliminating old concepts, and remains affected by specific social and historical contexts linked to this certain national language. Due to the specific nature of Dubai as an international city, English remains the dominant language and English represents the primary language in the city. It proves of vital importance that these two different discourses coexist and merge, so the observer cannot see the borderline between each of these two discourses. Perhaps a new discourse is already created for a hybrid ‘national’ language that only exists in the UAE, dominated by English due to the specific social and historical contexts since 90% of the city’s population comprises non-Arabic speakers.

In this chapter, I outlined the research methodology that I used, the philosophical grounding and the rationale behind using a mixture of tools

from different methodologies, and the process I conducted to choose my interviewees.

In the next chapter, I will focus on the first phase of my findings of the empirical research to understand how leaders address their leadership to their audience.

Chapter 4 – Phase I Fieldwork Findings – The Leader

Perspective

This chapter represents the first phase of the empirical research where I focused on the addresser by studying an example case to show how a Bedouin leader addressed his leadership to his audience. This exemplifies a visual discourse of leadership from the region. I based my data generation in this phase on two methods: a) an interview with Dr. Tommy Weir, who depicts a leadership consultant and an expert in UAE leadership; b) my reflection on Sheikh Mohammed's public photos and social media posts.

Part One - I conducted an interview with a well-known leadership consultant to discuss the connection between leadership and visuals in the Bedouin society from his perspective.

Dr. Weir described himself as a 'leadership maximizer', a CEO leadership coach, speaker, and advisor. He founded the Emerging Markets Leadership Center in Dubai and he has helped over 3,000 executives from more than 80 nationalities achieve peak performance. Furthermore, he has published two books about leadership in the Middle East (Weir 2015a).

I met Dr. Weir on 29th December 2015 for an interview that lasted one hour. I did not tape-record the interview, which I conducted in English. Dr. Weir believed that visuals remain unimportant in the Bedouin business culture. Specifically, he said that if you visit any of the prominent business leaders' offices, you will not see any photo or painting of them. Instead, their offices

portray a very simple taste without any special symbols or expensive furniture: just normal tables and chairs. He gave as an example the office of Sheikh Ahmed bin Saeed Al Maktoum, the uncle of the current Ruler of Dubai Sheikh Mohammed Al Maktoum and the chairman of Emirates Airlines. His very normal office devoid of any exaggeration in terms of expensive furniture; there were no big chairs, no artifacts, nothing demonstrating any hierarchical organizational level. Thus, this conveyed no messages of power or prestige. Dr. Weir gave another example, Majed Al Futaim, a prominent business owner in the UAE. People rarely get to know what he looks like, and a person will not find any photo of him, even if they search for his name on the internet. You can mostly generalize that the same can be said for the majority of the business owners and business families' founders.

According to Dr. Weir, we need to distinguish between patriarchy and dictatorship, as people may confuse the two concepts. Patriarchy represents the caring nature of the tribe's chief to the tribe member's needs, where he uses his power to act as a father who takes care of his children. Thus, the tribal leader uses his power in a positive direction for the betterment of his people.

On the contrary, dictatorship represents using power to create fear in order to look after his own personal interests, for a dictatorial leader does not care about his people. He focuses on his personal interests by using his power in a negative fashion. Certainly, a patriarchal style, in general, proves to be dominated by males (Weir 2015b).

According to Dr. Weir, the photos of the ruling family that are on display everywhere in public areas illustrate an important concept of 'Al Bayah', which literally means the sale, or a declaration of allegiance paid at the previous leader's burial by the tribe's member to the new tribal leader. Giving Al Bayah to a certain leader means that every member of the tribe declares their loyalty to that chosen leader and commits to follow him as a leader. Consequently, the leader will act as an autocrat in executing his plans for the betterment of his people. The notion of autocratic leadership, in this case, remains different from that of the dictatorship as it is built on a loyalty system (Weir 2015b).

Sheikh Mohammed bin Rashid – Visual Representation

Sheikh Mohammed bin Rashid represents a Bedouin visionary leader who his people love and respect. He is recognized for his efforts in building Dubai as an international city. The main objective of this case study is to demonstrate how local Bedouin leaders visually communicate with their people and how they unveil the hidden meanings of symbols that Bedouin leaders employ to communicate with their people. This case study will connect what I have gleaned from the literature review and methodology chapters. I borrowed some techniques from visual genealogy in studying leadership from an aesthetic perspective by studying a few publicly available images of Sheikh Mohammed, and I worked on constructing their meanings from social and historical perspectives. I familiarized myself with the materials and immersed myself in them while I analyzed the visual construction of Sheikh Mohammed in its social settings. I acted as an

'insider' in the Arab cultural context, while I followed Foucault's analysis of Manet's pieces of art and applied the visual genealogy techniques in terms of analyzing frame and gaze.

Conducting this case study required me to collect as many visual materials that represent Sheikh Mohammed bin Rashid as I could. I found these materials online, in newspapers, and in other mass media, as well as by taking photographs of the billboards that are displayed throughout Dubai. In fact, I decided to create my own visual diary and to keep all the visual materials I uncovered. Hence, I wanted to explore how the visual representations of a certain political leader constructed the relationship between him (using the pronoun 'him' intentionally, as leaders in Bedouin Arabia remain always males) and the audience exposed to these visual works. In fact, any visual material offered publicly reflects an aim, and that goal remains a part of the entire communication strategy that the leader's communication team formulates in order to reflect the leader's political ideas, beliefs, and values.

In this case study, I focused on photographic portraits and social media posts as they remain available to the public. It is shown that well-known photography provides a natural means to capture the representational identity of a certain person. According to Guthey and Jackson (2005), photographic portraits accurately represent identity through their dynamics to create a powerful rhetoric discourse (Guthey and Jackson 2005). Hence, photography can be used as a tool to construct a reality of the visual identity of a certain leader. According to Barthes (1981), "Photography is at the

intersection of two quite distinct procedures; one of a chemical order: the action of light on certain substances; the other of a physical order: the formation of the image through an optical device” (Barthes 1981: 11). In technical terms, photography portrays the construction of the dots of lights that an optical device creates.

In effect, any photo depicts a reality that one existed in and captures a specific time and place. A photograph embodies the evidence of nature (Tagg 1988).

Importantly, I decided to analyze Sheikh Mohammed bin Rashid’s visual materials because Sheikh Mohammed epitomizes a prominent leader in the Middle East region, and he is defined as one of the most visionary leaders in the Arab region in the modern age. The articulation of his leadership icon remains based on his achievements in building and positioning Dubai as one of the most dominant city-states worldwide.

Figure 4-1 represents a formal state portrait with the UAE flag partly occupying the left quarter of the photo. The direct look of the viewer portrays to the audience a sense of strength and power. This portrait illustrates the sovereign’s legitimacy and authority. Within the portrait, the exemplification of the local rich Emirati culture remains connected: the Emirati Thawb, white dress; the Agal, a traditional black band on the head; the Shemagh, the Emirati traditional white scarf on the head; and a very fine Bisht, a formal black cloak worn over the Thawb. The deep gaze embodies inner dignity and peace, and two strong Falcon-like eyes are full of vision. His gaze

reflects his philosophy about leadership: “A good leader crystallizes his vision, defines its objectives, navigates its development and supervises its implementation... This should be done with one goal in mind: that of serving the people and enhancing the status of the country” (Maktoum 2012: 38).

The traditional dress stresses the importance of the tribal roots and the connection to the Arab Bedouin background:

“I am, after all, the son of an Arab tribe, and tribal people are schooled and groomed in wisdom and an accurate awareness of future possibilities more by their parents than by schools... Their teachers were the members of their tribes” (Maktoum 2012: 31).

The portrait shows the tribal nature of the leadership, for he embodies a tribal leader that wants to increase the prosperity of his tribe, which became a state. He reveals his substantial connection to his ancestors in his vision.

“Leadership spirit cannot be implanted or removed, because it is deeply rooted in genealogy, upbringing and instinct, while its branches are perfected by several factors such as time, wisdom, science, expertise, experience, dexterity and contact with others, assimilating their skills” (Maktoum 2012: 44).



Figure 4-1 Sheikh Mohammed bin Rashid Al Maktoum

Figure 4-2 presents three portrait photos hanging on one of Dubai's hospital walls. The portrait on the right depicts an enlargement of one of the trilogy. The central photo represents Sheikh Khalifa bin Zayed Al Nahyan, the UAE's president and the ruler of Abu Dhabi; on the right of Sheikh Khalifa's photo is the photo of Sheikh Mohammed bin Rashid Al Maktoum, who currently reigns as the prime minister of the UAE and the ruler of Dubai. On the left of Sheikh Khalifa's photo rests the photo of Sheikh Hamdan bin Mohammed Al Maktoum, the crown prince of Dubai. All three photos depict formal state portraits with a full background of the UAE flag.



Figure 4-2 The photo of Sheikh Mohammed bin Rashid Al Maktoum in a hospital in Dubai.

Figure 4-3 The portrait on the far left of the trilogy portrays a close-up image of Sheikh Mohammed bin Rashid Al Maktoum from Figure 4-2. Notice that, unlike the image in Figure 4-1, Sheikh Mohammed's portrait occupies the whole central space of the photo and the UAE flag is covered. In fact, the entire background covered. As in Figure 4-1, Sheikh Mohammed garners a powerful and authoritative look. He does not look straight at the viewer. This gives the viewer the perception of a visionary leader. On the other hand, in Figure 4-2, which shows the photo of Sheikh Hamdan bin Mohammed Al

Maktoum, the crown prince of Dubai, he is looking directly at the viewer. As in most of Sheikh Mohammed's formal portraits, he displays the local rich Emirati culture when he dons his Emirati Thawb with the Agal and the Shemagh, and a black Bisht. It should be mentioned that Sheikh Mohammed's photo was taken from below to evoke in the viewer the perception of his high rank and the importance of Sheikh Mohammed as a leader.



Figure 4-3 The photo of Sheikh Mohammed bin Rashid Al Maktoum in a hospital in Dubai.

Hence, bodily gestures in addition to the use of the vertical dimension of space visualized and schematized power (Schubert 2004).

Figure 4-4 represents Sheikh Mohammed bin Rashid Al Maktoum raising his

right hand with three fingers, symbolizing victory. In fact, the three-finger-gesture illustrates one letter from the Arabic alphabets, and they represent three words:



Figure 4-4 Sheikh Mohammed bin Rashid Al Maktoum exhibiting the famous gesture

Triumph, Victory and Arab. Sheikh Mohammed explained the meaning of this gesture in a poem he wrote, which he entitled 'Triumph':

"Signifying great victory, I raised my hand triumphant.
I yearn solely for the First, my eyes merely upon the best.

Three letters are my symbol, among Arabs it is known:
Triumph, victory... distinct from foreign signs.

I am an Arab... honored and passionately driven,
An Arabian horse I ride, distinguished by excellence.

O Teller of great triumphs, inscribe the brightest words,
About us and prosperity, it ascends to farthest stars.

Though I journey on dark nights, I am fond of light and joy,
Where ambitious men dwell, I find myself at home.

He who defies time meets an invincible opponent,
Yet time I do challenge, upon a horse and on foot.

By winning I am impassioned, for it feeds a fiery soul,
Born among people who from giving never bore.

My horse is among the finest, for her pain I know the cure.

I comprehend her thoughts, and she discerns mine.

My vast knowledge about her within deepest oceans found.

Nurtured by my deeds, she drank like the glorious.

Among more than fifty nations whose feats are renowned,

One hundred and sixty kilometers stretched vastly beyond.

Arduous moments prolonged on most perilous paths,

Horses were bewildered facing hardship and terror.

Every rider who withdraws or rests is forgiven,

Except us, for our souls are ambitiously driven.

In this manner, we have been raised, amid passion and fervor,

Every trial we confront with determination and valor.

We have won, and all Arabs celebrate with joy,

After a harsh challenge, sweet victory we enjoy.

This triumph we proudly gift with sentiments sincere,

To Khalifa, the Leader, and our people who we endear.”

(Maktoum 2014)

This photo illustrates a large billboard photo, on one of the main roads in Dubai, of the Sheikh Zayed Road. Sheikh Mohammed in this huge photo wears the white Emirati Thawb, with the traditional white scarf and black Shemagh on the head; yet, he does not wear the fine black Bisht, which he wears in all his formal photos. The motive for not wearing the Bisht conveys informality. Working hard and wearing working clothes portrays informality. An important message he wishes to communicate to the Emirati youth is that you have to work hard to achieve your goals. Realizing your dreams will not happen without hard work; you must roll your sleeves and start working. He displays a victorious smile clearly in this photo. Sheikh Mohammed raises his head, his chest, and his right hand very high as much as possible to indicate to the viewer the strong look of dignity and the happiness of victory in achieving his vision.

There exists a strong connection between the visual and textual articulations of any message that Bedouin leaders want to communicate with their audience. Poems have represented a substantial expressive tool for the Bedouin for thousands of years. Sheikh Mohammed reveals a great poetic gift, for he uses words very strongly and effectively.

Figure 4-5 represents the map of the city of Dubai. It shows the landmarks in the development of the city and explains each of these landmarks and the date of completion for each landmark.



Figure 4-5 a large picture placed in the main Atrium in Dubai Mall

On the extreme top and in the center of the picture there rests a formal portrait for Sheikh Mohammed bin Rashid Al Maktoum. On the right side of the portrait a sentence reads: "UAE Vice President, Prime Minister and Ruler of Dubai", together with the three titles of Sheikh Mohammed. On the left-hand side of the portrait, a sentence reads: "His Highness Sheikh Mohammed bin Rashid Al Maktoum", the full name of Sheikh Mohammed as the son (bin) of Rashid and the name of the family (Al Maktoum). The importance of mentioning the father's name and the name of the family/tribe to which he belongs remains paramount. Below that is a timeline showing the four leaders who ruled Dubai since the inception of the modern Dubai by the Al Maktoum family, as the latter remains the head of the tribe. The dominance of the photos of Sheikh Mohammed holds prominent in this work, demonstrating that he epitomizes a visionary leader who visualized this reality a long time ago.

Additionally, he worked hard to achieve and lead each of these achievements. On the extreme left-hand side of the picture, Sheikh Mohammed wears the white Emirati Thawb, with the traditional white scarf and black Shemagh on the head. He is not wearing the black Bisht, but instead portrays work clothing. Hence, he conveys the message for the young UAE nationals to roll up their sleeves and start working hard to achieve the 'Greatness' of Dubai. Below this portrait of Sheikh Mohammed, a phrase summarize his visionary look: "I believe in the future, and would like you to share my belief. We must collectively apply ourselves to shape our future."

To elaborate on the above analysis of the five different photographs of Sheikh Mohammed bin Rashid Al Maktoum, it proves necessary to consider more closely the main message that these photos intended to convey.

It is well known that Sheikh Mohammed demonstrates a visionary leader who realized a great dream by turning a piece of desert that did not have any resources into one of the most important business hubs in the world. Hence, a few messages are visually constructed based on my subjective observation:

First message: As a visionary leader, in all his formal photographs the visionary image of Sheikh Mohammed stood out. He looked into the distance with a deep look, which displayed an important feature of Sheikh Mohammed's personality.

Second message: As a traditional tribal leader, most of his formal photos illustrate him wearing the local traditional Emirati dress: the Emirati Thawb, the Agal and the Shemagh. Moreover, the fact he writes and publishes Arabic poems garners an importance in the life of the Bedouin Arabs over the centuries. Markedly, the Bedouin discourse can be constructed from two different areas: the portrait as a visual and poetic as textual.

Third message: As a strong leader, he appeared very masculine and had a deep look. Masculinity is connected to leadership in many social contexts, but especially in the Bedouin social context.

Fourth message: Providing an example of a hardworking and achievable leader, the photos that represented Sheikh Mohammed not wearing the fine Bisht over the Thawb conveyed a message of informality. Moreover, the three-finger gesture, as explained previously, focused on working hard and achieving through hard work. His poems solidify this message.

Fifth message: The sovereign's legitimacy and authority. The UAE flag, as in all Sheikh Mohammed's formal photos, displays the powerful and authoritative look that emanates from all his formal photos.

Now, I will examine the idea of disciplinary power through the leader's photographs. An analysis of the few photographs that the communication team of the office of Sheikh Mohammed formally diffused shows that there exist selected messages that they intended to communicate to the audience, subordinates, and followers to build the desired disciplinary society, the

discipline of soul, and the loyalty for the leader (Foucault 1977b; McKinlay and Starkey 1998). In effect, I outlined five messages observed through my subjective analysis of the photographs. There exist five messages which are formed in a systematic way about the leadership of Sheikh Mohammed as a visionary tribal traditional leader who leads and achieves his vision. Through these virtual materials, we, the audience, constructed a certain discourse that normalized our perception of the leadership of Sheikh Mohammed. We constructed a full definition or a body of knowledge developed through the diffusion of these visual materials to us, as the media recipients (Newton 1994).

This next step involves exploring the following areas:

1. What holds the role of the visual materials, mainly formal photographs, in developing a planned-for discourse?
2. As articulated by Foucault, every time we apply power/knowledge we have to expect to confront resistance. What forms of resistance would the recipients use to react?
3. How can a visual material, such as a photograph hanging in a central place in an office, act as a virtual panoptical medium to internalize self-discipline and increase loyalty for a particular leader, to 'gaze' upon 'subjects' of the discourse (Newton 1994)?

Based on the above analysis, a leader's physical body plays an important role in constructing the leadership image for a leader. According to Sinclair (2005), leadership represents a bodily practice (Sinclair 2005). The physical

shape of a leader, including the features, stances, movements, the style of speaking, eye contact, etc., play a substantial and central role in the way followers perceive the communicated messages from their leader. Sinclair (2005) articulated on the relation between body and leadership as follows, “The body is a powerful player in the construction of leadership” (Sinclair 2005: 389).

Importantly, “The transparency of the photograph is its most powerful rhetorical device” (Tagg 1988: 35).

From a social media perspective, Sheikh Mohammed maintains active accounts on Twitter, LinkedIn and Facebook. His team communicates what he does on a daily basis with his audience. He uses the following slogan on his LinkedIn profile to communicate his leadership message: ‘We are building a new reality for our people, a new future for our children, and a new model of development’.

As mentioned above; the entire communication strategy remains based on creating inspiration to maintain creativity and innovation. Sheikh Mohammed possesses a high number of followers: 7.5 million on Twitter and 3.6 million on Facebook, with a high level of interactivity with his followers.



Figure 4-6 Sheikh Mohammed bin Rashid's Twitter page

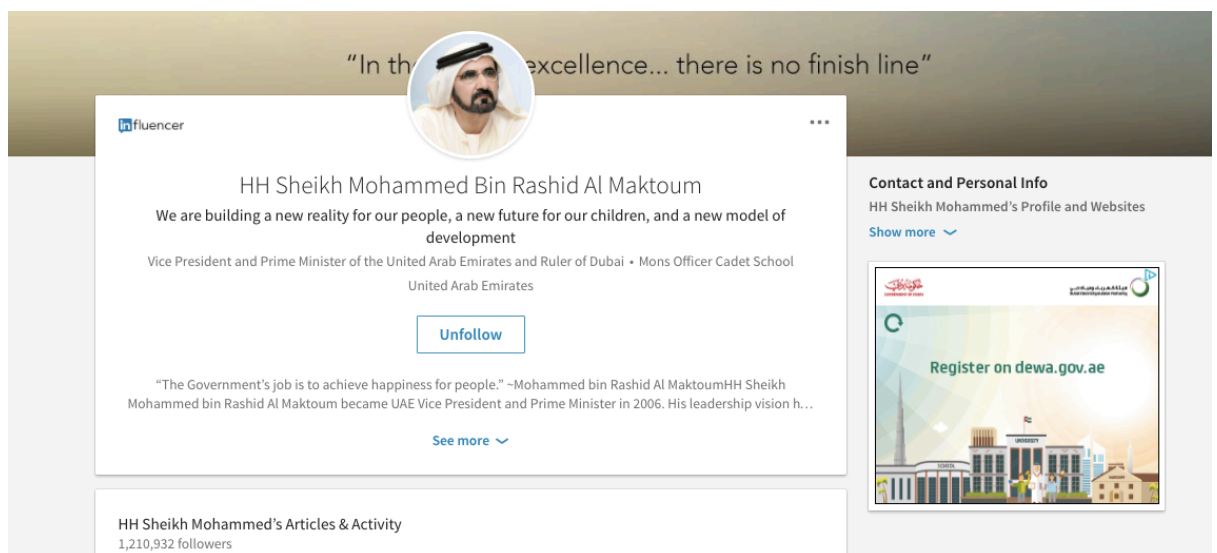


Figure 4-7 Sheikh Mohammed bin Rashid's LinkedIn page

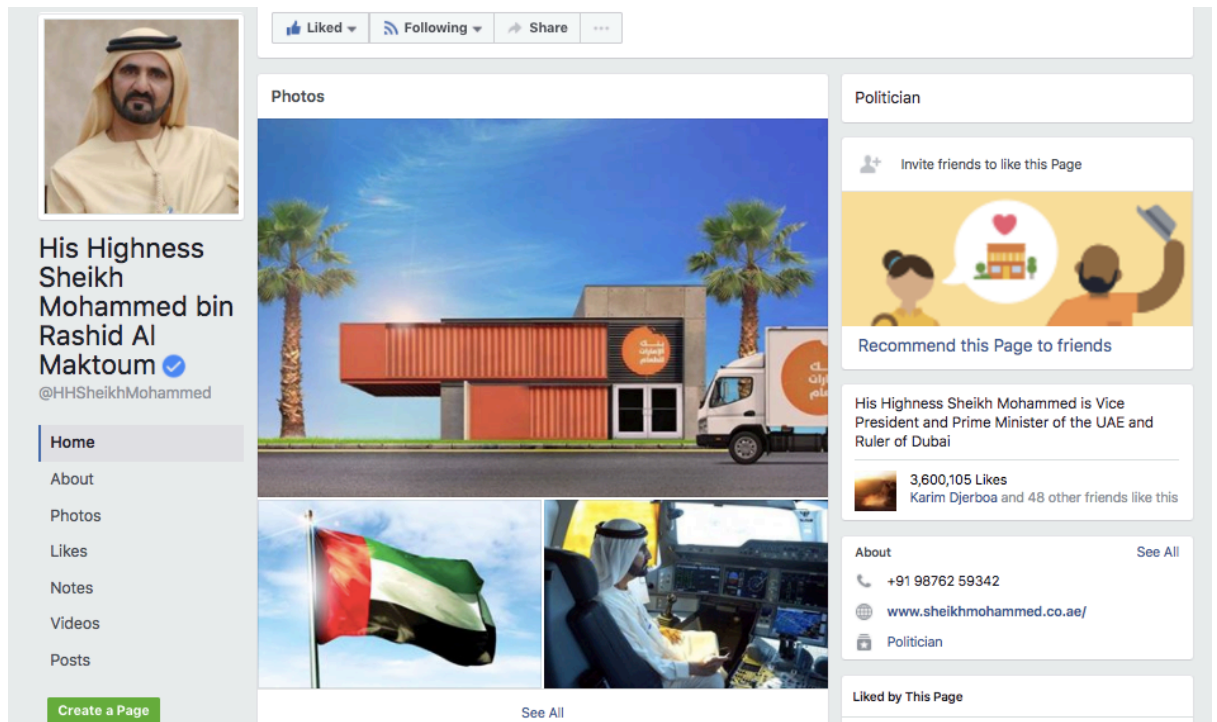


Figure 4-8 Sheikh Mohammed bin Rashid’s Facebook page

Sheikh Mohammed’s communication team uses visual media and the emerging media technologies very effectively. Sheikh Mohammed integrated social media into his daily leadership activities in an effective way; certainly, he adapted an entire social media communication strategy that is fully aligned with his leadership vision and strategy to implement that vision to influence the attitudes and feelings of his followers. It is obvious enough that Sheikh Mohammed has two main targets of communication in his social media: a) the Emirati nationals that represent the Bedouin society, with a focus on showing them the value of work, addressing his nationals through posts in the Arabic language; b) other nationals including the UAE expats and a wider audience that can include everyone from all around the globe, addressing them in the English language.

Figure 4-9 presents an Arabic article targeting Emirati nationals, showing that Sheikh Mohammed attended a meeting with Emirati and Saudi officials to discuss the initiatives and projects to strengthen the relations between the UAE and Saudi Arabia. From a visual perspective, the image shows only men with traditional Emirati and Saudi traditional dresses. Hence, it shows that there is no place for a non-Emirati/Saudi person in that post.

Figure 4-10 presents an English language article entitled 'Why the Year of Giving'; it is an example of a message that is targeting the non-UAE nationals. The central message of this article is to change the stereotypical image of the oil-rich Gulf states as highly materialist societies with no social services, volunteer work, or free services, being a typical high capitalist society, etc. He introduced a few 'new' concepts for this city-state which reflect: giving back to society, voluntarism, and sharing the wealth. Certainly, these are new concepts for Dubai since its conception.



Figure 4-9 An article for Sheikh Mohammed bin Rashid on his LinkedIn page (Arabic)



Figure 4-10 An article for Sheikh Mohammed bin Rashid on his LinkedIn page (English)

Figure 4-11 shows an Arabic language post about the celebration of women's day. It is an example of a message that is targeting the Emirati nationals, showing Sheikh Mohammed between tens of Emirati women in their national dresses and all the women pointing with Sheikh Mohammed's three-fingered salute as a message of loyalty and declaration of his leadership and vision. This is a good example of using visuals to communicate a certain message to a certain target audience.

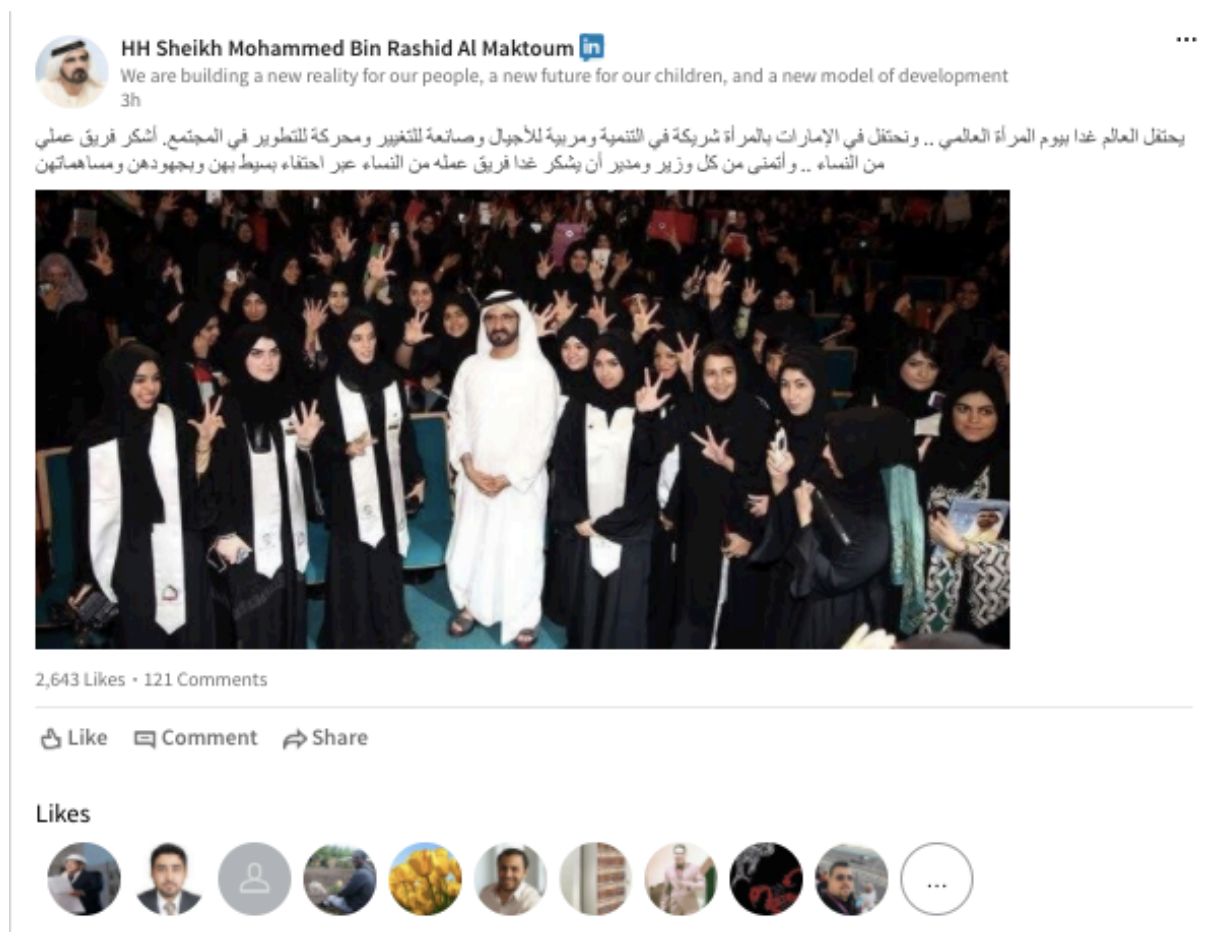


Figure 4-11 An article for Sheikh Mohammed bin Rashid on his LinkedIn page (Arabic)

Sheikh Mohammed makes surprise visit to City Walk

By A Staff Reporter

February 25, 2017



Print



Send to Friend



DUBAI: A video of His Highness Sheikh Mohammed Bin Rashid Al Maktoum, Vice President and Prime Minister of the UAE and Ruler of Dubai, touring City Walk has gone viral on social media.

Figure 4-12 An article for Sheikh Mohammed bin Rashid on the local media

A few more photos of Sheikh Mohammed are included in Appendix E showing the Bedouin leader in different themes:

Theme one as a traditional Bedouin leader a) through the traditional dress:

Figure E1-1 Sheikh Mohammed in traditional Bedouin dress; b) through the traditional way of living: Figure E1-2 Sheikh Mohammed with King Hamad bin Isa of Bahrain sitting on the ground in a traditional Bedouin tent; and Figure E8-7 showing Sheikh Mohammed with the late Sheikh Zayed sitting

on the ground; c) through interacting with traditional animals: Figure E1-3 Sheikh Mohammed in the desert with an Arabic horse; Figure E1-4 Sheikh Mohammed in the desert with a camel; and Figure E1-5 Sheikh Mohammed in the desert during the Bedouin traditional sport of Falconry.

Theme two, as a leader that is proud of his religion: Figure E1-6 Sheikh Mohammed performing Umrah¹ in Mecca.

Theme three, as a leader who takes good care of his people: Figure E1-8 Sheikh Mohammed during a visit to an elderly care home in Ajman; Figure E1-11 Sheikh Mohammed with a national student; Figure E1-13 Sheikh Mohammed sitting on the ground with an old man.

Theme four, as an achiever: Figure E1-10 Sheikh Mohammed wins the individual and team gold medals at the FEI World Endurance Championship in the United Kingdom (Victory achieved by hard work and persistence 2012); Figure E1-15 Sheikh Mohammed in front of one of his successful projects.

Theme five, as a visionary: Figure E1-12 Sheikh Mohammed showing his visionary look and communicating his vision statement; Figure E1-14 Sheikh Mohammed with a charismatic look.

¹ Umrah is an Islamic pilgrimage to Mecca performed by Muslims at any time of the year.

At the end of this chapter, it is important to mention that the discourse of photography constitutes a sophisticated discursive formation of leadership process from the visibility perspective. Therefore, the leader displays a discourse that is structured socially that viewers use to make sense of the transmitted messages, which the leader represented in his photographs and that the audience subsequently articulates. This epitomizes the discourse of social leadership and unmasks the unique distinguished sociocultural discourse of leadership for the Bedouin Arabs.

In the following chapter, I will explore in depth the message through gathering the creators' opinions in terms of the visual materials and their arguments on how they communicate the leadership message from a visual perspective. I conducted eight interviews with different visual artists portraying different backgrounds; however, they all remain connected culturally to Arabia. Approaching the seventh interview, I reached data saturation; hence, by the eighth interview, I decided I had collected sufficient data and would move on to focus on the creators.

Chapter 5 – Phase II Fieldwork Findings – The Artists' Voice

This chapter represents the second phase of my empirical research and focuses on the message and how the artist creates it. I conducted eight semi-structured in-depth interviews with Arab artists to observe their opinions on how they create visual messages. Through these interviews, I generated rich data on the second component of the communication process, including the context and the content of the message, to analyze the cognitive sensory visual experience that visual art creators created. This paved the way for my readers to perceive the social, cultural, and historical settings of my research.

The Artist voice on aesthetic leadership

Reflecting on the entire process of the message created by the visual arts and interpreting it as a researcher, my interpretation rationale remains based on my own sociocultural background and my own unique, lived experience. Indeed, I work in a fully sensory setting by studying a number of sophisticated concepts including: a) the visuality and the leadership discourse; b) the concept of Panopticism and the mechanism of connecting the concept of surveillance; c) the visuality of leadership discourse; d) the discourse of the visualized heroism and its connection to leadership as a social discursive process; e) the power of gaze and its philosophical stance of turning a masculine subject into a feminine object and the impact of this idea from the Bedouin Arabian sociocultural context. I will then link my studies to organizational aesthetics and its reflection on visuality in the

organizational context in order to cover the process of making interpretations, which fully rely on my interpretive process and the mechanics I used to produce it. This visuality and aesthetic research depicted a response to the researchers' reflexive understanding. This entire visual experience and its analysis will appeal to the senses, not to the intellect.

I conducted eight interviews with different artists from diverse backgrounds. Some of them lived in the UAE while others lived abroad. All of them speak Arabic and they already live, or have lived a good part of their lives, in at least one Arab country. Furthermore, all participants possess a certain connection to the Bedouin society; hence, they represent 'insiders'. My data analysis process consisted of a psychoanalytic narrative study of the interviewed artists to glean an insight into their ideas of leadership and related terms, such as power, authority, discourse, surveillance, heroism, and the power of gaze. The artists articulated on the above concepts in regard to their artworks.

I interviewed one Emirati female artist, one Emirati male artist, three Syrian male artists who live in the UAE, one Syrian male artist living in Syria, and two Iraqi artists, one of whom lived in the Netherlands, while the other lived in Canada. I conducted six of these interviews face-to-face and I tape-recorded all of them. In addition, I conducted one interview via phone that was also tape-recorded. I conducted another interview via Skype and I tape-recorded that as well. All the interviews were in the Arabic language. Table 1 summarizes the interviewed artists and their cultural background.

Artist Name	Nationality	Lives In	Gender	Mother Tongue
Fawaz Arnaut	Syrian	UAE	Male	Arabic
Ismael Riffai	Syrian	UAE	Male	Arabic
Najat Makki	UAE	UAE	Female	Arabic
Musa Al Halyan	UAE	UAE	Male	Arabic
Nizar Sabour	Syrian	Syria	Male	Arabic
Sattar Kawoosh	Iraqi	Netherlands	Male	Arabic
Waddah Al Sayed	Syrian	UAE	Male	Arabic
Wail Murib	Iraqi	Canada	Male	Arabic

The first interview was with the artist Fawaz Arnaut, a Syrian artist who has worked in the UAE for the last 35 years and who has painted a number of the UAE local leaders. I familiarized myself with his works and writings about him on various media. The first interview provided a pilot for the forthcoming interviews. Then, after I arranged a few other interviews with different artists, I organized a list of questions before going to each interview. However, I allowed each artist to elaborate freely about their ideas and experiences; therefore, each interview produced a distinct direction according to the artist's way of painting and intellectual discussion.

My interview questions centered on a number of principal areas, mainly the artist's targets, what they try to deliver through art; how they represent leaders and leadership; how they represent the concept of power; and what influence the Bedouin society interjects into their paintings. I further investigated how the artists use colors, hues, and light, as well as how they represent the UAE, etc.

The artist Fawaz Arnaut

The interview took place on 14th September 2015 in Dubai, where the artist worked as a caricature painter. I taped the interview and I attached its Arabic transcript in Appendix C.

Fawaz Arnout, a Syrian artist, first began to paint in 1955; he studied under Louay Kayali in Aleppo. Fawaz moved to Dubai in the mid-1980s and he specializes in portraits, caricatures, and digital paintings.

According to Fawaz, painting portraits necessitates extensive experience in order to glean the personality of the individual. In order for the artist to paint a portrait, an artist needs to know the person well. First, the artist builds a connection with the person to get to know the subject's personality. When painting a portrait, the artist does not just render the exterior of the person; rather, the artist must interject the individual's personality into the artwork. The portrait's artist is not a photographic camera that shoots an image for the person; the professional portrait artist represents a psychiatrist who not only shapes the external look, but also the internal feelings and senses of the individual.

"The professional portrait artist draws the person and not just the outer figure. The sense of drawing a person with all the contained feelings of joy and sadness, love affection and anger and sometimes even other psychological features in addition to the artistic touch and technique."

Hence, the portrait's artist must capture not only the outer appearance, but also the inner essence of the person when creating the artwork. Notably, this

differentiates a portrait from a camera shot. The artist and the person painted embodies a human full of different feelings, senses, and emotions.

Consequently, the experienced portrait artist projects these different feelings and emotions onto the canvas.

The worst portrait painting denotes one that is created hastily in streets and which neglects to show the subject's inner feelings. According to the artist, this does not typify a portrait painting.

"In fact, the worst kind of art of portraiture is the one drawn fast and instantaneous, for example workshop artists drawing on the roads. Some of these drawings are very good and some are very bad; but, of course, this kind of painting is not called portraiture, but rather a momentary opportunity for fee drawing. The first tips for the art of portraiture are to know the person, in addition to a good knowledge of the artist's technique of painting portraiture in terms of lighting, angle, and clothing."

According to Fawaz, he cannot paint a portrait of a person he does not know and, whenever a leader asks him to paint a portrait of the dignitary, the produced artwork comes from the artist's view of the painted leader.

Particularly, it reflects how the artist feels toward a certain leader. Does he portray him positively as a good leader or negatively as a figure to be feared or hated? Hence, leaders' portraits exemplify the product of how a certain artist feels toward the certain leader that they paint.

“We have to admit that people in the Middle East are very emotional; hence, it is substantial for us to express our feelings towards anything we see in our daily life. As an artist, I am not neutral in expressing what I feel toward a certain leader when I paint him; hence, you can see how I feel towards this certain leader in the portrait I paint. Either I like him, and you can feel that in the portrait as he is a good leader, or I don’t like him, and you can feel that reflected in the portrait by using dark colors, tough gloomy sulky face.”

Thus, a portrait illustrates the artistic reflection of how the artist feels towards the person in the artwork. Right or wrong, ultimately it depicts what the artist feels towards the person in the portrait, not the real personality of the leader. Therefore, the artist uses the techniques of colors and lights to illustrate the painted subject.

A leader’s portrait transmits an important visual message and can dramatically affect his strength and power. In certain cases, the artist must work to hide some flaws that might be considered a weakness in appearance and to show strength and power.

“Yes, we face these situations in most cases and react by choosing the proper angle and lighting that help hide flaws and shows strengths, especially when the person is a leading figure, who is of a high level of importance”.

Based on Fawaz’s above comments, a leader’s portrait conveys how the artist perceives the leader. For the artist to create a more realistic artwork of

a leader; the artist must intimately know the leader and understand his personality in order for it to be reflected in the artwork.

The Artist Ismail Rafai

Ismail Rafai, a Syrian painter and writer born in Almiyad in Eastern Syria in 1967, studied fine arts at Damascus University. He moved to Sharjah in the UAE in 2000 and continues to live there. I conducted the interview in Ismail's atelier in Sharjah on 21st February 2016. I tape-recorded it and I attached its Arabic transcript in Appendix C; Appendix B displays images of his paintings.

According to Ismail, in the UAE local people concede to the legitimacy of the leadership of their Sheikhs and their family's rule. This legitimacy is built on two main pillars: a) the tribal system based on the patriarchal system, where one family rules the tribe and this family by default possess the right to decide the leader through in-family consensus and family succession; b) the historical heritage of that practice, as one cannot imagine a tribe without a family that leads it; c) family class rooted historically encompassing certain families who possess the historical right to lead and to keep leading the tribe in their families.

"In this country, there is a recognition of the legitimacy of the leaders; these leaders belong to the families and clans historically recognized as representing them. Actually, within the custom these clans derive legitimacy of the existence of rooted social concepts and convictions and, thus, no dominance in the visual image that it produces."

Ismail commented on the tribal leading model in the city-states of the UAE and how it differs from other leading models of other Arab countries.

The difference between the model of the tribal patriarchal system of a leading family, like the one in the UAE, shows the autocratic regime of tyranny, such as that in Syria. From another viewpoint, it is based on the patriarchal mode of relation. The main distinguishing feature between the two patriarchal models marks the satisfied complying and acceptance of the leader. In the UAE case, the citizens accept and appreciate their leaders (Sheikh); there exists a mutual appreciation between the leader and his citizens. The leader belongs to the historical leading family that may have ruled for decades, and he and his family continue to be revered as the protecting members of the tribe. The head of the leading family is, through lineage, the head of the tribe. Whenever any citizen demonstrates a need, the individual turns to the leader. On the other hand, the autocratic leader forces his citizens to accept him and consider him as the head of the family; his citizens can refuse to accept the leader except through oppression. In effect, repression cannot provide a sustainable model of leadership.

Hence, the entire discourse between the two models of ruling proves to be different, especially in the visual discourse of constructing the two different modes of leadership.

The tribal ruling model in the UAE is based on historical and social heritage, old traditions, and more of a nation in which tribal and familial interactions still remain dominant. Accordingly, Dubai, as a city-state, is led according to

the sociocultural and historical relations of the tribe. A visionary tribal leader leads it, and this epitomizes the key to the success of Dubai's leadership. Dubai's model of leadership cannot be replicated in other societies with different sociocultural and historical settings.

On the contrary, the model in other totalitarian states in the Middle East varies in diverse perspectives, mainly in the case of the ruling model based on the dominance of a minority group represented by, historically, marginal low-class families. These families fail to gain their social legitimacy as citizens continue to look down on them. Consequently, even though they perform good deeds, these families could not gain respect and acceptance; for, instead of building trust between them and their people, they force their people to accept their rule through repression. Furthermore, these families try to root out the patriarchal and tribal relations in societies where tribal relations fail to dominate, such as in Syria, Iraq, Egypt, and Tunisia.

In this respect, these families do not possess a historical status; therefore, they have experienced marginalization for decades. Moreover, the sociocultural and historical relations are not based on tribal relations like those in countries like Syria, Iraq, and Egypt, and they have contained few centers of civilized urbanism for thousands of years. Therefore, applying Bedouin relations in old urbanistic centers proves extremely difficult and necessitates a radical change in entire sociocultural and historical relations.

Accordingly, the ruling families in the Bedouin context derive their legitimacy from a historical factor of the collective unconscious of the people, who have seen a family ruling over the centuries.

“I interviewed an elderly person about how life was in Ras Al khaiyma before and how it has become; he told me that there was the Sheikh’s palace there and he pointed to the palace that still exists. The Sheikh is always there, and his palace is as well... Hence, these concepts are related to customs and they are historically rooted through the form of the tribe; these concepts are the main laws that govern the movement of the social context. Hence, in this emerging country, there is a mix between modernity and patriarchal tribal and civil laws at the same time; it is a tribal agreed-upon discourse in this country.”

These Bedouin historically deep-rooted norms and traditions permeate the collective unconsciousness of the Bedouin people. Hence, there exists an agreed-upon Bedouin discourse that a certain family remains the leading party, this family retracts the right to nominate the ruling successor, and the people must agree to the decision. In today’s UAE, the same Bedouin discourse represents a mix of modernity, patriarchy, and tribal values; thus, this modern Bedouin discourse engenders a collective consensus of the local people. That discourse proves to be strongly backed by an Islamic discourse that supports the patriarchy values and sanctifies old founding fathers and families.

Building on the fact that the ruling families connect themselves to this Islamic discourse and to the Muslim's old founding fathers, this gives their families a divine right in the collective unconscious of the Bedouin people. Therefore, no one can question these families' right to rule.

Hence, this Bedouin discourse remains visually reflected in the Sheikh's images, and reveals the sacredness along with love and respect for Sheikh Zayed, the founding father of the UAE. It sends a message to Sheikh: that the people respect him. He possesses the power and the people admit and accept it agreeably and undoubtedly.

"The use of this form of pictures for a certain number of Sheikhs is to establish and influence people. This is a thoughtful and not arbitrary idea and is not an Emirati invention; the picture has been used throughout history to influence people".

This reflects another important area that Ismail stated in regard to the creative process and how the strong, emotional experiences that artists live through drive them to create artworks with the strong influence of emotions and unconscious ideas. Ismail explained the personal experience he lived through during the horror of the Syrian war around 2012 and the grief he experienced at seeing his home city destroyed and his family killed:

"I see my people, my family killed... my memories... my entire existence... you are drawing a scene that is extremely hard that you can only refer to through symbols like these ones... I produced a collection of paintings... the

horror is very obvious in them; horror, death, killed people, shreds, pain, sadness, grief... all these grey paintings... you can see here a monster or a demon with a corpse, here a disparate human who has surrendered to his fate and fully accepting it... crying... screaming... horror... I was working to create my own visual formula to embody that frightful reality as a witness from one side and a narrator from another side... the main shift happened in me as a narrator... when you mix between being a witness and being a narrator, you can see that dramatic dimension of the scene... Hence, you want to pronounce that we need to live differently... Where is the salvation?... You cannot get rid of the enormity of what you see... Then I stopped painting for around four to five months..."

Ismail articulated how that immense emotional lived experience changed him and his artistic style, manifesting in his 'Grey Period', which engenders his visual expression of grief, anger, horror, and melancholy during the period 2012 to 2015, depicted through monochromatic paintings full of grey and blood red shades. Images 1 to 4 in Appendix B reflect this melancholy. He then began to transcend into the 'Savior Period' in which he searched for salvation from 2015 onwards (images 5 to 7) in Appendix B. "You want to pronounce that we need to live differently. Where is the salvation?"

In summary, Ismail elaborated on two main areas. First, he goes deep in the collective mind of the Bedouin society by defining the roots of that system, which is embedded in the patriarchal structure whereby one family rules the tribe and this family possesses the historical legitimate right to rule the tribe. Therefore, all tribesmen comply with and accept the leadership of this

entitled family and they decide on the chosen leader from that family agreeably. He distinguishes between the traditional patriarchal system of Arabia and the autocratic neopatriarchal systems of other countries in the Middle East, such as Syria and Iraq. These two different Bedouin discourses visually depict the leaders' images and the way audiences perceive them.

Second, Ismail shared his personal experience of living in intense emotional grief, horror, and anger and how distinct emotional experiences drove him to create different artworks.

The Artist Dr. Najat Maky

Dr. Najat Maky, an Emirati visual artist, is one of the many pioneers in the Emirati contemporary art scene. She obtained her Bachelor's and Master's degrees in relief sculpture and metal from the College of Fine Arts in Cairo, where she also received her PhD of Art in 2001.

I conducted the interview in a coffee shop in Dubai on 30th April 2016. I tape-recorded it and I attached the Arabic transcript in Appendix C; images for her paintings reside in Appendix B (images 21 and 22).

According to Dr. Najat, geography exerts a substantial effect on the Bedouin society, with a distinguished effect on the people of Dubai who live close to the sea. Hence, these people experience a mix of geographical spheres: sea and desert;

“...I, through living near the sea, was influenced by the sea and its blue color... In some of my paintings I used the image of the desert, I used the shades of yellow to represent desert.”

Accordingly, as an artist, the visual discourse was constructed through different symbols: a) The blue color from the sea; b) the white color for the seagull; c) the yellow and orange colors and their hues from the desert; and d) the green color from the date palm trees and the oasis inside the desert. These different colors are combined with the figurative expression of different sounds such as the calmness of the desert, the distinctive sound of camels' movement in the desert, the echo of the shepherds' poems. All these symbols are mixed with different impressions of a) the reflection of the full moon on the vast desert; b) the mystery of the vast and deep desert; c) the mystery of a glowing fire in the night that can be seen far in the deep desert and symbolizes the generosity of Bedouins by welcoming guests. “At night you see the rising of the fire always glow... here there is another impression that this fire is kindled for a guest...” and “A series of paintings I have done that portrayed the image of yellow and white. As for the desert, along with different shades of orange, the color white represents purity and serenity of the Bedouin people of the UAE and their good heart.”

According to Dr. Najat, the Islamic values and traditions consider human sculptures and portraits as symbols of the old goddess idols, and people are not allowed to own or display human sculptures and portraits publicly. The gradual efforts of a few pioneer Emirati artists and local society have

changed the way people look at and consider sculptures and portraits; thus, they continue to evolve from hated idols to admired beautiful pieces of art.

“I studied sculpture and when I came back home, the community was not welcoming that kind of art, sculptures are seen as idols from religious belief.... and we as artists must deliver a message to the community... Gradually, the UAE society started to accept modern abstract sculpture in particular.”

Dr. Najat declared that family business owners do not display their images publicly because people in the UAE do not even like to display their own photos. They mostly post their political leaders' images, instead.

This reflects a common practice in the UAE, which is to revere a father; hence, by default, people feel uncomfortable hanging their photos and portraits in public, where it looks awkward or disrespectful. People hang images of their father, instead. The father represents the symbol of roots, the revered heritage, and respected ancestors. Now, families view privately different photos and images of the business owners within their families in their private homes. It proves a common practice to hire private photographers and artists to paint them in private in different environments and at different periods of their life, and with their families:

“It is common to see photos of our Sheikhs inside each and every Emirati house, no one obliges people to hang their leaders' photos inside their

homes; yet, as local people, we appreciate and highly esteem the leaders, and they, spontaneously, like to have their leaders' photos in their homes."

Artists visualize leaders artistically through symbols.

"I have an example for you, a couple of years ago, I was chosen as one of a few artists to paint the late Sheikh Sultan bin Ali AlOuais, one of the leading pearl traders in Dubai and one of the prominent businessmen in the region, after he passed away. The late Sultan AlOuais is a poet, a businessman and a philanthropic. In order for me to visually embody him, I had to read and know more details about him, his life, his achievements and his personality; I read everything was written about him and I found that he was a great person who gave lots through his business and charity projects. I painted three paintings for him, imagining him as Poseidon, the Greek God of the Sea, as the late Sultan AlOuais was a prominent sea trader and he used to own a great number of precious pearls and gems. Hence, he was standing in front of the sea and he was like talking with sea pearls."

In summary, Najat believes climate, geography, and faith pose the main influencers in shaping our personalities and, consequently, in constructing our understanding of the realities in which we live. Artists express their ideas visually by using colors and topics, and these different factors all exert unique influences. Najat also believed that the Emirati society has a high esteem for the Father, as well as the tribal values in accepting the leadership of the tribe's head and the loyalty to the tribe's decisions, laws, and leadership.

The Artist Nizar Sabour

Nizar, a Syrian painter, earned a PhD in Science of Art. He is a professor of fine arts in Syria and one of the leading artists in the Arab region. I

conducted the interview over the phone on 7th May 2016. I tape-recorded the interview and I attached its Arabic transcript in Appendix C; images of his paintings reside in Appendix B (images 23 to 26).

According to Nizar, the visual discourse of power reflects the ideology in any society, prevalent in Europe during the 18th, 19th and the first half of the 20th centuries. In the current Middle East, the different ideologies, mainly the tribal and political reflection, remain part of the visual discourse. In the Gulf region, Dubai for example, the images of political leaders exist, while images of business leaders prove rare. Hence, the images of the political leaders who represent the ideology in any certain social environment in the Middle East denote power.

“I guess what’s happening in our region, did happen in Europe a hundred years or two hundred years ago. In our societies when there were dominant ideologies, that reflected on visual discourses, and currently, the dominant ideologies in our region whether they are religious, political or clannish tribal will be reflected totally on the enterprise. For example, when you enter a Gulf corporation, you will see the king’s portrait or the crown prince’s. It’s not possible to see the portrait of the company’s owner.”

Another observation that Nizar asserts is that the dead haunt Arab societies, and he questioned the phenomenon of hanging people's photos after they pass away instead of while they are alive. He mentioned how his family hung his grandfather's photo after he died, and this demonstrates a normal practice in most families in the region, for it portrays an act of evocation by keeping them connected to their past.

"I always ask myself, why do we put pictures of the dead in our homes? For example, when my grandfather passed away they placed his image in our house, and the same thing happened when my brother-in-law passed away. In fact, it's a kind of necromancy, and thus to evoke memories. But from a political perspective, it is to evoke and enforce power, this is what I think. I mean, when I put up an image of a leader, it enforces and evokes the power of the leader and it is reflected on me. This matter has nothing to do with the institution or the competence of the institution."

The traditional organization still centered its identity on the person and his image; yet, the modern organization that possesses its own identity is not centered on the image of the founder or the leader. It built its identity on the values it represents.

According to Nizar, power can be portrayed in different symbols and old symbols encompass the crown, the mace, the chair, the throne, the fist, etc. Nowadays, the color red and its different shades symbolizes power.

“In fact, there are old symbols which I think are not suitable for all times, such as the scepter, crown or fist, or chair, etc. I think now that power can be represented by using red color with different degrees and shades; the visual formation that can be created in different degrees of the red color, between the deep red or the light red, this is the way I visualize.”

Power can be used in a symbolic way and in architecture, depending on the political ideology, such as in the former Soviet Union.

“The architecture of the Soviet Union has several epochs... different architectural epochs since the beginning of the twentieth century, the first years of Stalin and later styles, then Khrushchev’s style, then there was the liberal model. For example, Stalin’s style was based on high walls and heavy, monotonous columns that you can find in front of each building, as if he changed buildings into prisons; hence, you don’t know what is inside and what is behind these enormous walls. So, architecture is a representation of the political system and that is valid until now. Notice how architecture has developed, even after postmodernism, with all these complications that reached a point that you can’t understand the relation between its lines, for example the designs of Zaha Haddid.”

Visuality plays a substantial role in all political propaganda, particularly in the third world countries:

“Image is essential for any person wherever he lives due to the important role of media. But you identify a specific image. I think the ideological image still exists in the world and especially in the East.”

In summary, Nizar believes that people’s images possess a certain undeniable power, especially images that represent dead people. In addition, he articulated that the power of place through architecture reflects the political ideology of a certain government.

Artist Sattar Kawoosh

Sattar, an Iraqi painter, born in 1963 in Baghdad, Iraq, studied at the Art Academy of Baghdad (1984–1990), where he graduated with a specialization of visual arts. In the following years, he received recognition for his work by earning several prizes. Besides paintings, he also creates illustrations for magazines, newspapers, and book covers. Many of his paintings are presented in exhibitions worldwide. Sattar moved to Holland in 1994, where he still lives.

The interview took place on 13th March 2016 at Lamiatos Arts Gallery in Dubai. I tape-recorded the interview and I attached its Arabic transcript in Appendix C. Images of Sattar’s paintings reside in Appendix B (images 17 and 18).

Sattar uses his own technique in painting portraits, which is very close to the technique of mosaic painting.

“I use portraiture technique in a special way, in the sense that I use a technique that differs from the traditional portraiture drawing technique; where I try to combine my own style in drawing and the person’s character, and that leads to a special kind of portrait painting which is similar to the mosaic art, but it resembles the person I draw.”

According to Sattar, portrait painting is a difficult kind of art that needs to combine reality in terms of the physical and psychological aspects of the subject, along with the unique technique of the artist. Hence, a portrait illustrates a dialogical work of art that creates its own discourse, and this remains why it appears easily understood by an onlooker. However, it really requires some sophistication to construct that ideal combination.

“Portrait painting contains several components, actual reality is a fundamental component and essential of course; yet, a painter’s technique and imagination play an essential role in the portrait painting.”

Knowing and meeting the person before painting their portrait remains important in respect of the outcome of the portrait artwork:

“Personal knowledge significantly affects the outcome of the artwork, hence, in the absence of personal knowledge that makes the portrait different.”

Portrait artists visually construct power in different ways. For Sattar, power can be visualized in different ways, for example the portrait’s size, colors, the format, etc.

“There are several factors that reflect on this issue (power), for example the portrait’ size and whether it is just a portrait for the face or the full body. In addition to the person’s nature, besides the colors that are used, which must fit the characteristic of the person’s and his work. As each and every artist sees the artwork from his perspective.”

In summary, Sattar believes the art of the portrait needs an artist that can combine the physical and psychological knowledge of the person, along with a unique technique, to create a visual construction that can reflect the physical and psychological traits of the subject. Consequently, meeting the person that the artist wants to paint and knowing him is important when it comes to portraying the subject’s traits. Next, the painter’s imagination plays a substantial role in creating a powerful portrait.

Artist Moosa Al Halyan

Moosa is an Emirati painter and the recipient of top awards. I interviewed him on 5th May 2016 in a coffee shop in the Dubai Mall. I tape-recorded the interview and I attached its Arabic transcript in Appendix C; images for his paintings reside in Appendix B (images 12 to 16).

Moosa focuses on drawing portraits and horses. According to Moosa, the human eye is the key influencer when drawing a successful portrait.

“Eye is the spirit’s window to communicate the best message...”

Hence, vision remains the key to any human communication.

Moosa articulated on the importance of leaders' images during his childhood, and Sheikh Zayed's images were presented everywhere, from textbooks to TV and newspapers. Therefore, Sheikh Zayed's image has remained etched in Moosa's mind. He knows the details of Sheikh Zayed's portrait, so he continued to draw it. The image was solidified in his unconscious.

"His features deeply ingrained in my memory... I was drawing Sheikh Zayed everywhere..."

Moosa conveyed that a leader's bad deeds can be reflected on the leader's face and that the artist's eye can see them. "Leaders' actions reflected on the face, and therefore I am, as an artist, I have to read the correct face through drawing eyes, smile and other features."

Sheikh Zayed's images continue to influence Moosa. For him, Sheikh Zayed represents the symbol of the idol leader. He demonstrates the tribal leader who possesses a strong eye and his face portrays his honorable deeds. This proves why Moosa prefers to paint his portrait.

Moosa believes that political leaders, in general, represent symbols of authority, which connote a negative perception except in the case of Sheikh Zayed and a number of other local leaders who represent the tribal leaders who protect the tribe and act as a father for the tribe's members.

Moosa expressed how important it was for the portrait's painter to recognize the strengths and weaknesses in the leader's characteristics so that the

painter could avoid showing these traits. However, the artist must be honest with his works of art and must portray the true characteristics of the leader:

“Everyone has a deficiency in his character which can be shown in one form or another and the painter must realize the strengths and weaknesses of the person to be painted... Yet, the artist must be honest in his work...”

In addition, Moosa possesses an intense passion for Arabic horses, and he loves to paint them. He believes horses represent power and they symbolize powerful people. “The Arabic horse is beautiful, you cannot imagine how much I love horses and painting them... I don’t own a horse myself, they are for this class.”

In summary, Moosa believed that the human eye is the center of power for any human essence; hence, drawing the human eye remains the key influencer to drawing a powerful portrait. In addition, Moosa believed the Arabic horse represents a symbol of power.

Artist Waddah Al Sayyed

Waddah, one of the Syrian prominent artists, graduated from the College of Fine Arts in 1990. He moved to the UAE in 2013.

The interview took place on 16th July 2016 in a coffee shop in one of Sharjah’s shopping malls. I tape-recorded the interview and I attached its Arabic transcript in Appendix C; images for his paintings reside in Appendix B (images 19 and 20).

Waddah expounded upon his visual discourse that he is, and was, working on, a unique visual discourse that is influenced by social context and time. He was trying to create different visual arts settings.

“At the visual level, I was looking to give the oriental painting a different scene in a different body...”

Waddah was strongly influenced by the cultural context of the Middle East, as poetry encounters a central existence in the oriental cultural life. Therefore, poetry retains a dominant position in his visual artistic discourse.

“...It was necessary to have your discourse to support this area of creativity which we call poetry...”

Waddah discussed his visual discourse as an integration between colors and words:

“... A unification that occurred in my paintings between colors and poems... I organized an exposition that I called the Lover’s Mirrors for Nizar Qabbani. It was a dramatic shift in my style and my paintings became exclusively for poems; words and colors were overlapped and harmonized in my paintings...”

Waddah demonstrated this unification when he stated that he lives with the poet Nizar Qabbani. He lives in a state of mental reincarnation with Nizar, which can be seen in his later series of works, the Lover’s Mirrors, as he explained:

“... a state of passion you live in you cannot understand, but it was embodied in you, it became in you, in your mind, in your memory, in your sentiment... it exists in all spiritual existence... unreadable emotions... it is my soul... I started to write his poems, even my wife told me that this Nizar writes in your hands... I became Nizar...”

In summary, Waddah believes in the strong influence of the cultural context of Arabia through the need for a strong integration between colors and words. Poetry is central to the cultural life in Arabia, and he believed that any visual construction needs to be complemented by poetry in order to create a powerful influence on the audience in this region.

Artist Wail Murib

Wail, an Iraqi artist, moved to Canada in 2008.

The interview took place on 24th September 2016 via Skype. I tape-recorded the interview and I attached its Arabic transcript in Appendix C; images for his paintings reside in Appendix B (images 10 and 11).

Wail believes that embodiment is extremely important in visual arts, and that this is the main reason why there exists no valuable artwork in the Gulf area as the embodiment is not allowed in this region. In effect, art needs freedom, as creation cannot be achieved within restrictions. Cultural and social taboos impose limitations on the human creative mind: “My personal opinion,

religion may represent an obstruction to the development of civilization.

Religion and its rituals restrict all forms of art...”

He believes that art can be an effective device to use against war, killing, and terrorism. Wail uses music as a theme for his artworks, for music represents the antidote to cover the bomb’s noise.

Wail commented on the process of artistic creation as a state of emotional ‘transfiguration’, as a reflection of a certain stimulus that affects the emotional state of the artist.

“For me, and during the years of tragedy in Iraq... Once, one of my sons was playing music on his keyboard, I wanted to ask him to lower the sound, when suddenly, and at the same moment, we heard the sound of a huge explosion in our neighborhood; yet, the level of the music remained louder than the sound of the explosion. This incident affected the way I approach art, as I realized that the reason why I do not make humans in my paintings play music, to create beauty and music, can be a response to the bloody scene around us.”

Poetry plays a vital role in Wail’s life; thus, he paints and writes poems. The sociocultural context exerts a strong effect on him as poetry plays a central role in the cultural life of Bedouins. Hence, according to Wail: “Language is of great importance on artwork as it is reflected on the color temperature and the nature of the shapes and lines that are drawn. Language is the backbone of our relationship with our social surrounding.”

The influence of the context in creating a certain visual discourse remains unique for each artist. War and its effects on choosing the artwork topics, poetry, the importance of language, and the effect of the Arabic language is reflected on Wail's entire visual discourse.

In summary, Wail believed that creating art needs freedom of expression and imagination, while encountering lots of cultural restrictions limits the creative mind. Moreover, he believed that external stimuli drive immense feelings and push the artist to act and respond to the internal feelings by expressing these intense feelings into art. Hence, one incident can trigger transfiguration in the artist's mind and push him to start to paint and express what he feels. Color and word remain twins for Wail in this art creation process.

At the end of this chapter, I will articulate on the second phase of my empirical research focusing on the message, the creative process, and how a visual message is created from the standpoint of eight Arab artists, and how a social, cultural, and historical context can influence the way artists express their ideas. In this chapter, my main goal has been to answer my research questions regarding the leadership discourses and their influence on knowledge and practice. The visual articulation of leadership discourses in the sociocultural reality of Bedouin Arabia, the role of sensory and aesthetic experiences in constructing the representation of leaders, and the role of visuals and the aesthetic, play an important part in developing followership.

In the next chapter, I will deal with the third phase of my empirical research, which focuses on the audience and how they perceive the sent visual message.

Chapter 6 – Phase III Fieldwork Findings - The Audience's

Voice

In Chapter Four, I revealed the first component of the leadership communicational process, which focused on the addresser, through a case study of how Bedouin leaders address their leadership messages. In Chapter Five, we learned about the second component of that leadership communicational process, which depicts the message and how artists visually created it and how artists' sociocultural backgrounds influence a work's content. In this chapter, I will focus on the audience perspective to grasp how people perceive the sent message by taking some images from Chapter Four and showing them to ten Dubai residents from different nationalities and cultural backgrounds.

Hence, this chapter represents the third phase of my empirical research to garner insights into the way audiences interpret the sent message and how different audiences react to the same image.

I conducted ten semi-structured open-ended interviews with Dubai residents from different nationalities and cultural backgrounds that represent the mix of the Dubai population. I tape recorded, transcribed and then analyzed all the interviews. I conducted eight of the interviews face to face and two over the phone; each interview lasted an average of fifteen minutes. The sample comprised of seven females and three males, all with advanced education and all who have lived in Dubai for at least four years. For all of them,

English reflects their primary spoken language in Dubai and they all speak multiple languages besides English.

Table 2 summarizes the interviewees and their cultural background.

Tale 2 – Audiences interviewed

Interviewee	First Name	Nationality	Years in Dubai	Gender	Age	Languages
1	Deepa	Indian	20 years	Female	43	Englishh, Hindi, Malayalam
2	Biji	Indian	14 years	Female	44	Englishh, Hindi, Malayalam
3	Liji	Indian	14 years	Female	43	Englishh, Hindi, Malayalam
4	Ruchi	Indian	30 years	Female	30	English, Hindi, Guajarati, Aarbic
5	Natasa	Slovenian	9 years	Female	35	English, Slovenian, Croatian, Italian, Spanish
6	Dinesh	Indian	11 yaers	Male	38	English, Kambal
7	Hanan	Canadian/Syrian	6 years	Female	50	English, Arabic
8	Nahid	Lebanse	11 years	Female	48	English, Arabic, Portugese
9	Hisham	Syrian	4 years	Male	33	English, Arabic
10	Houssam	American / Syrian	10 years	Male	48	English, Arabic, French

I informed each subject that their full names would remain anonymous. The process progressed as follows. First, I collected some personal information about each subject such as age, education level, work domain, position, languages, country of origin and the number of years they have resided in Dubai, UAE and any other country in the Middle East. Then I asked them to describe the typical leadership image, and how they imagine the model leader in their minds. Then I showed them three photos (images # 4-4, 4-11 and 4-12) of Sheikh Mohammed to gather their interpretations and feelings in regard to these photos.



HH Sheikh Mohammed Bin Rashid Al Maktoum

We are building a new reality for our people, a new future for our children, and a new model of development
3h

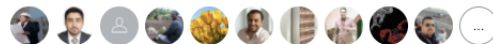
يحتفل العالم هذا يوم المرأة العالمي .. ونحتفل في الإمارات بالمرأة شريكة في التنمية وبرؤية للأجيال وصاعدة للتغيير ومحركة للتطوير في المجتمع. اشكر فريق عمل من النساء... وأتمنى من كل وزير ومدير أن يشكر هذا فريق عمله من النساء عبر احتفاء بسيط بين وبعودهن ومساهماتهن



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Likes



Sheikh Mohammed makes surprise visit to City Walk

By A Staff Reporter

February 25, 2017



Print



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DUBAI: A video of His Highness Sheikh Mohammed Bin Rashid Al Maktoum, Vice President and Prime Minister of the UAE and Ruler of Dubai, touring City Walk has gone viral on social media.

After performing these interviews, I observed nine dominant themes that emerged from the ten interviews and the discourse analysis of their transcripts in regard to the meaning of leadership through the photos of Sheikh Mohammed. The themes of leadership that emerged were inspiring, heroic, patriarchal, visionary, humane, happiness creating, charismatic, achieving and self-confidence.

I will provide a subsequently detailed analysis of each of these themes and the intertextuality between them. According to Rose (2012), “intertextuality is important to understanding discourse. Intertextuality refers to the way that the meanings of any one discursive image or text depend not only on that one text or image, but also on the meanings carried by other images and texts” (Rose 2012: 191).

Theme One: Leadership as inspiration

Throughout my interviews, I encountered the idea that the leaders' main job was to inspire their followers in the sense that the leader must stand among the team and work with them.

"He should be able to work with team"² and "feels very happy with that young team from his country. When he believes, that he can work with them and he believes in them that they will take the country forward. Then he is very happy with the team... But this person, he looks like very happy standing in between the team, and leader should be like that. He should be leading from behind."³

He pushes his followers to exceed their borders, motivates them to achieve and develop. The leader maintains a role model to aspire and follow.

"There is confidence, very comfortable within themselves, and just talking to them, they'll use few words, they inspire people around them, so if, if the photography, then it's that gaze that..."⁴

In this area, the theme of inspiring engenders intertextuality with the theme of self-confidence in the sense that it inspires self-confidence and co-exists

² From Interview # 1 (Deepa), page 378

³ From Interview # 1 (Deepa), page 381

⁴ From Interview # 4 (Ruchi), page 412

without self-confidence. Thus, a leader cannot inspire others if the artist fails to visually constructed self-confidence through the pose and the gaze.

Theme Two: Leadership as heroic

The heroic theme remains dominant in the Middle East, for people see leaders as super-humans, courageous, God-like, holy, and unreachable.

“I feel now looking at this picture... we look at the gods then there is something in behind it, some illumination to glorify that picture... so kind of, you know, somebody standing in between human or a god.”⁵

Here, the heroic theme contains intertextuality with the humane theme, as the general perception of leaders in the Middle East is that they are God-like humans who do not walk in streets and, they transcend human limitations. Hence, in the case of Sheikh Mohammed, he walks like other people, so he displays humbleness and humanity.

“For me, the leader is just trying to show people that he’s just one of them, it makes people... happy to see their leader sitting in the places they sit in, I don’t know, actually for me, it’s a sign of leadership. Like, for us the stories of Arab leaders in the past, of Muslim leaders, where they went between the people. They used to sit with people. So yeah, for us we can see, this as an image of leadership... Walking in the streets, eating in the restaurant,

⁵ From Interview # 1 (Deepa), page 380 & 381

crossing the traffic light just as any other people... This is not the typical Arab leader we know... currently because most Arab leaders are dictators... so they are people you do not see in public.”⁶

Theme Three: Leadership as patriarchal

A leader takes care of his people, the typical role of the head of a tribe in the Bedouin society.

According to my interviewees, first a leader must be male, and people do not foresee a female leader in the region. He acts as a father taking care of his family. “So, this is a unique quality I see in Sheikh Mohammed. So, seeing these photos it feels like it is not only a leader, it looks like a family member.”⁷

He is caring for his people as a father cares for his sons and daughters.

“Well, it... the photo shows a leader who is quite confident of the future for UAE women. I can tell all the ladies around him are also raising the three fingers symbol for win, victory, and love. He seems responsible and he has given them the drive to probably graduate or be successful. I see confidence. I see great motivation. I see the happiness of the outcome results. I see an awareness of... this is what he wants the UAE female community to be like, educated, highly educated, hardworking, outspoken, very professional. They

⁶ From Interview # 9 (Hisham), page 462

⁷ From Interview # 6 (Dinesh), page 440

know how to work under pressure. He has taken the initiative and now he wants others to take that initiative after him. I see self-esteem, I see flexibility. I see satisfaction actually, and I can tell from the feedback reaction around him just from the faces that everyone is quite content and happy.”⁸

Another interviewee voiced the same view, indicating that the main job of the head of a state is to take care of his people as if they are one family:

“First of all, they just wanted to arouse the patriotism as I said before, because the number of citizens here in UAE is very small and this is the only way to show them that we are here to take care of you. This is the message that they wanted to say to their citizens, that we are here, and we wanted to take care of you and we want you, we want us, all of us to be one, as one country, as one people, as one, um, as one population.”⁹

Theme Four: Leadership as a visionary

The theme of visionary remains very strong throughout the interviews I conducted.

⁸ From Interview # 7 (Hanan), page 446

⁹ From Interview # 8 (Nahid), page 452

“So, maybe we can add one line to our previous, a definition of a leader like, a person who is, like, visionary to achieve something above human capacities.”¹⁰

Another interviewee illustrated how a visionary leader looks forward: “It’s to show their vision; they’re looking forward ahead”¹¹ and “so, I really appreciate even if it’s not a democratic country, but the leader has a good vision...”¹² and “I see a, a smiling face of a leader who seems quite confident of the future of his own country. Um, I mean, Sheikh Mohammed bin Rashid is a man with an incredibly great vision and limitless ambition. He actually had a great foresight of what his country is going to be, what his people are going to be like. And he is... and his people are working seriously and professionally in order to acquire it as the end.”¹³

Another subject spoke about Sheikh Mohammed’s photos as: “It’s clearly, gives a clear message here, standing up high, and pride, even confidence as a leader. Looking up for the future, ready to face the next challenge. Using the hand gesture, basically, even his own new victory sign. And that has become very famous here in this area and region. And for me personally, it gives hope and it gives confidence. And, and we are, as leaders, we try to exemplify that every time we sit with our teams and we try to improve them...

¹⁰ From Interview # 1 (Deepa), page 381

¹¹ From Interview # (4 Ruchi), page 416

¹² From Interview # 6 (Dinesh), page 439

¹³ From Interview # 7 (Hanan), page 445

But I think here, this image of Sheikh Mohammed is, it's clear that they nailed it down to that kind of positiveness and hope and looking forward to a brighter future and never looking down, always looking up, no matter what challenges, no matter what hurdles are on the way. This is what this message means to me."¹⁴

Theme Five: Leadership as humane

I categorized a few words like humble, tolerant, empathetic, and honest under the theme of humane leadership, for these depict the features that differentiate the typical image of a leader from the Middle East from the image of Sheikh Mohammed, and put him close to the Bedouin leader where he considers all tribe people as his extended family. His images show these different traits.

Humbleness represented in the way the leader acts. For instance, he walks in streets like an ordinary person:

"That's what I like, and this photo represents just him walking, uh, crossing the street. Confident, from the way he's walking. One foot forward... Normally, otherwise, people who are leaders will try to, you know, show they're different from the other people."¹⁵

¹⁴ From Interview # 10 (Houssam), page 468

¹⁵ From Interview # (4 Ruchi), page 420

Another interviewee said that, “I can tell from this picture, there is a sense of humbleness and a kind of... to spread the feeling that he’s part of one of those people around him.”¹⁶ Humbleness is also expressed in obeying the rules and laws, “He’s leading by example. He’s... you can see it’s a green light, so he’s not breaking any rules.”¹⁷

Hence, these photos construct a new image for the Arab leader as being humble and human.

“We can hardly see Arab leaders just walking around, not in cars or in a parade, just walking in, in their cities. This is for us, it’s something almost rare... So, he can walk easily in, inside his city without any fear.”¹⁸

And: “For us this world, the Arab world... we don’t see a leadership being humble. We don’t see it, usually... humbleness is a part of leadership.”

“He wants to deliver this message that we are a different country, we are a modern country, we are not like the other, Arab countries.”¹⁹

Tolerant in the sense that he treats different people from different nationalities, races, colors, and religions equally, he does not distinguish

¹⁶ From Interview # 8 (Nahid), page 455

¹⁷ From Interview # (4 Ruchi), page 420

¹⁸ From Interview # 8 (Nahid), page 455

¹⁹ From Interview # 9 (Hisham), page 461

between them. "People from all countries... are welcoming and treated the same."²⁰

Empathetic in terms of appreciation and respect, "With the leadership of the country... a symbol of appreciation and respect."²¹ "He shows respect for all people."²² "So it's something social, more social. The way he's standing... like, respecting the audience, respecting his followers."²³

Theme Six: Leadership as happiness creating

Image 4-11 represents a "happy photo"²⁴ for one interviewee, "happy... positive face"²⁵ and "expression of happiness"²⁶ for others.

One of my interviewees described this photo as "I see the smile on his face... leadership is also emotional. So, when you see a smile, you feel you do not fear the leader as much, as you feel more love for that leader."²⁷

²⁰ From Interview # 2 (Biji), page 393

²¹ From Interview # 5 (Natasa), page 433

²² From Interview # 4 (Ruchi), page 420

²³ From Interview # 9 (Hisham), page 461

²⁴ From Interview # 4 (Ruchi), page 414

²⁵ From Interview # 5 (Natasa), page 427

²⁶ From Interview #6 (Dinesh), page 438

²⁷ From Interview # 9 (Hisham), page 460

This illustrates a contradictory image of a leader from the Middle East, where their photos represent a tough, strong person who does not smile, and who is beyond human. “The leader should be aggressive, should be powerful, should not be humble... military style.”²⁸

Being happy and a smiling face give the audience a sense of trust for the leader, as it gives the leader a human nature, which makes the audience feel positive and optimistic. “Positiveness and hope and looking forward to a brighter future and never looking down, always looking up, no matter what challenges, no matter what hurdles are in the way.”²⁹

Theme Seven: Leadership as charismatic

Charismatic leadership embodies different interpretations. However, I categorized traits like good communicator, charming, the alluring gaze of his eyes as traits for a charismatic leader. Three photos possess different charismatic messages for the audience, including “he is... very charming”³⁰ and “showing charisma”³¹.

From a visual perspective, the charisma reflects the way a leader stands, for “standing straight up”³² and a bodily expression of achievement as looking

²⁸ From Interview # 9 (Hisham), page 462

²⁹ From Interview # 10 (Houssam), page 468

³⁰ From Interview # 3 (Liji), page 403

³¹ From Interview # 5 (Natasa), page 427

³² From Interview # 5 (Natasa), page 427

proud “he is very proud”³³; “he’s able to communicate with his team members. And... eager to listen to him.”³⁴

Charisma for a few subjects can be seen in the way a certain leader looks, or the gaze in the eyes and how a leader looks.

Theme Eight: Leadership as achieving

Achieving represents a victory for leaders. The three photos show achievements from different angles: a) through the victory sign, b) the leading vision and c) the development that a certain leader drives forward.

Illustrating victory for Sheikh Mohammed remains distinctive through his invited symbol of victory using the three-finger sign. “It resembles three letters, if you can see them, the W, the V and the L and this is a gesture... is a gesture of win, victory, and love.”³⁵

Visionary in this way embodies the encouragement of human development: “Visionary to achieve something above human capacity”³⁶ and “incredibly great vision and limitless ambition”.³⁷ Some interviewees see the leader’s vision as a positive sign and it drives development on various levels “this

³³ From Interview # 8 (Nahid), page 455

³⁴ From Interview # 1 (Deepa), page 379

³⁵ From Interview # 7 (Hanan), page 445

³⁶ From Interview # 1 (Deepa), page 381

³⁷ From Interview # 7 (Hanan), page 445

vision is very positive.”³⁸ Referring to development in the sense of developing humans and infrastructure, image 4-11 shows the human development by giving inspiration as a leader standing in the center of his followers and “gives such a great inspiration... which he would try to achieve the successes, some of the successes that he achieved already and turning Dubai from a, a small spot to the global national tourist sector.”³⁹

Image 4-12 illustrates the infrastructure development and his leadership in following up and personally being updated.

“Usually, he walks around. He gets updates... constant updates of the project and the development itself and he gathers information. He involves himself in the process in terms of operation, in terms of strategy, in terms of the outcome. He is a man who wants to know the know-how actually.” And, “Good leaders can provide such development.”⁴⁰

Theme Nine: Self-Confidence

Leaders should be self-confident, and they should show confidence in their images. For Sheikh Mohammed, his three images communicated this confidence to his audience through the way he walks, the way he looks, and the way he speaks:

³⁸ From Interview # 8 (Nahid), page 453

³⁹ From Interview # 10 (Houssam), page 467

⁴⁰ From Interview # 7 (Hanan), page 447

“They’re all confident and they’re all walking confidently from what I can see.”⁴¹

The second area focuses on self-confidence and demonstrates the way leaders communicate using the proper effective words: “There is, confidence... very comfortable within themselves. And just talking to them, they’ll use few words. They inspire people around them” and “speaking very confidently”.⁴²

Furthermore, the self-confidence comes from the leader’s confidence that he possesses a valid proven vision that he implements effectively, and he can see the great outputs of that vision. Moreover, he believes in his country, his people, and the way he continues to lead it. “Quite confident of the future of his own country. I mean, Sheikh Mohammed bin Rashid is a man with an incredibly great vision and limitless ambition.”⁴³

Self-confidence can be seen from the way a leader stands, the pride he shows. “Standing up high, and proud, even confidence as a leader. Looking up for the future, ready to face the next challenge. Using the hand gesture, basically, even his own, new victory sign.”⁴⁴

⁴¹ From Interview # 5 (Natasa), page 432

⁴² From Interview # 4 (Ruchi), page 412

⁴³ From Interview # 7 (Hanan), page 445

⁴⁴ From Interview # 10 (Houssam), page 468

According to these themes, a leader's main job remains to inspire his followers in the sense that a leader must stand among the team, work with them, and act as a role model to inspire them. Yet, a leader cannot inspire followers if one does not possess self-confidence. Hence, a leader remains inspiring when he demonstrates self-confidence. In the meantime, inspiration needs charisma in the sense of good communication skills and great bodily expressions, mainly through the charming gaze from his eyes.

A leader depicts a hero, displaying courage to the point of being holy and unreachable. The heroic characteristic of leaders remains very strong in the Middle East and it remains embedded in the people's cumulative unconscious. Audiences perceive a holy illumination in the leader's photos. This holiness of leader and the God-like image makes him appear unreachable and beyond human, which contradicts the humane theme that Sheikh Mohammed walks in streets, that he is humble, empathetic and reachable. In fact, the themes of heroic and humane prove interconnected through the patriarchal theme that shows the leader as a head of a tribe in the Bedouin society. A leader proves strong and aggressive against the enemy, but kind and humane with his tribespeople. Hence, he represents a caring father for his people as his extended family.

A leader is visionary and draws a definite road by which to achieve. Visionary and achiever prove interconnected since a leader cannot achieve if he does not possess a vision. Hence, when the leader achieves his vision, he celebrates the victory of that accomplishment.

As Dubai remains different from other cities, the victory sign is different as well, for celebrating victory embodies leadership, which depicts the love component as an essential element. Love reflects creating happiness for the leader's people. In this way, visionary, achieving, and happiness creating are all interconnected in constructing the leadership image.

The above intertextuality between themes constructs socially and historically the leadership image for a Bedouin leader, despite some contradictions in the discursive formations of these themes in order to create the perfect unique leadership image that fits the unique city-state of Dubai.

Sheikh Mohammed remains always distinguished in his photos. For instance, in image 4-11, Sheikh Mohammed represents the only male surrounded by many women, he is in white in a black surrounding. Moreover, UAE locals always surround him, even though UAE locals represent less than 20% of the total population. This represents an indirect message to the UAE locals that 'my focus remains on you, not the expats'. This is certainly an unspoken message communicated through the symbols of local dresses.

The three photos of Sheikh Mohammed are intended to construct the image of a Bedouin leader and to communicate this image with those that look upon them. In constructing a social reality, the UAE portrays a modern country led with a Bedouin way of leading for the benefit of the UAE nationals. They remain the focus of that development and conveys the expats are not here to stay.

Leadership engenders multiple meanings through multiple themes; it proves socially constructed, powerfully discursive, and aesthetically articulated.

In the next chapter, I will combine all the data and analysis I gathered in previous chapters and discuss the conclusions reached.

Chapter 7 – Power of Aesthetics

This chapter provides all the analyses and the conclusions derived from the previous chapters. Accordingly, it includes the results obtained from the three phases of empirical research of leadership as communication process: a) the addresser, who creates and sends a certain message from a leader's perspective; b) the message and the creation process from artists' perspectives, and c) the addressee or the audience of the message. It includes the results obtained from Chapters 4, 5 and 6, the results obtained from my reflection on the literature review chapter, and the overall analytical process along with the conceptual relations between the different concepts discussed earlier. In this manner, the material covered in this chapter will provide a reasonable basis for the practical implication of my research in the following chapter.

To accomplish this, I divided the current chapter into four main sections: a) aesthetics and sensory experiences in presenting leadership aesthetically to influence followers' senses that will reflect on the relation between the power of symbols, aesthetics, and visuals in leadership; b) the power of image in which images act as a communicational vehicle to show how leaders communicate their messages through social media; c) the visual leadership and panopticon, to explore how followers absorb leaders' communicated messages and how to avoid transforming these communicated images into a panoptical apparatus that creates tyrannical leaders, who badly manipulate their followers; and d) the overall conclusions.

Aesthetics and Sensory Experiences

Building on the previous chapters, I combined all the knowledge gleaned during this research project to analyze the aesthetic process.

Art Creation Process

Artists, through creating artworks, intend to create a subjective reality. Viewers react to this reality in distinct ways according to certain personal and contextual variables, such as the viewer's emotions, cultural background, etc. Thus, an aesthetic reality forms an emotional experience; consequently, a unique perception will be created. An external stimulus (the artwork) creates an internal, sensuous experience that evokes different emotions and can lead to a certain action. According to Gerald Cupchik (1992), the creative process, in general, engenders a 'bodily mechanism' when relating our sensations and actions to our physical body through producing physical and experimental artworks (Cupchik 1992).

Given the above background, a close relationship exists between sensuous elements and motor activities. In other words, a relationship between feelings and actions exists and this relationship affects this integration between visual and motor activities. Hence, any art creation process entails an intellectual side along with a technical side. An artist cannot create if the individual fails to express these emotions into a piece of artwork. In this respect, fine motor skills including hand-control and motor proficiency garner particular importance, while extensive practice and experience refine the skills to transform raw materials into a piece of art.

From a scientific perspective, the neurophysiological aspect proves the center of that relationship between perceptual and motor harmonizing to create a fine piece of art (Cupchik 1992). To shed light on this interconnected relation of perceptual and motor activities, the artist's frames of reference gain importance through understanding the artist's sociocultural background. This, and the driving forces for a certain artist to create a certain subjective reality through one's artwork. Building on my interviews with artists and my observation, culture is the main creator of our frames of reference. Hence, any creative process reflects a combination of elements that interact to create that unique piece of art or any creative output. Rothenberg (1986) stated, "Creativity is a process that involves radical transformation of brought-together elements, entities, or phenomena into a new organization or integration" (Rothenberg 1986: 370). According to Rothenberg's definition, creation, in general, involves the transformation of certain elements into a new organization by integrating various elements. The integration process plays a substantial role in the mechanics of art creation.

The sensory and sensuous elements include visual mental imagery, which is spatially and socially constructed, and the creator's frames of references that affect the construction of this image. Moreover, sensory experience typifies the combination of different elements including emotions, memories, perceptions, stimuli, and other sensory components (Rothenberg 1986; Cupchik 1992; Lakoff and Johnson 1999).

Motor activities include the bodily movements. Lakoff and Johnson (1999) exclaim that "moving the body is our most common form of action" (Lakoff

and Johnson 1999: 39). Thus, our neural system controls our sensory and motor systems, which remain interconnected. Our perception of the world leads to an action through our motor system. The human mind and body are not separated; therefore, there exists no true Cartesian law that manages humans. On the contrary, Lakoff and Johnson (1999) contend “the mind is inherently embodied, reason is shaped by the body” (Lakoff and Johnson 1999: 5). Consequently, our sensory system controls our actions through the human motor system and, in this way, we can understand why an artist like Ismail lived an immense emotional experience, as he explained below:

“...Once I was sitting here, I was mentally absent, there was a blank canvas on the stand, I started to paint fully mentally absent... this was my first different work... the Messiah... it was a turning point for me... I was feeling sick inside... I was not normal... I was shocked deeply... I was working without anything on my mind, and then after I stayed for a full month at home, really sick as I was a mad person, I had bad teeth ache, I went to a dentist and he said there is nothing wrong... I lived with different Analgesic including morphine but in vain, the only thing I was thinking of is this painting.”

Ismail's sensation drives him to paint; hence, his unconscious thoughts direct his motor system to act according to certain sensations. His thoughts provide an automatic cognitive force that drives him to act and paint. Lakoff and Johnson (1999) called these thoughts the 'cognitive unconscious' and they portrayed it with a “hidden hand” that shapes how we conceptualize our perceptions to different aspects of life. Thus, our reasoning manifests as an output of this “hidden hand” and it remains “intently embodied”; accordingly,

the mechanism of our neural system that holds based on our sensory system. Additionally, it controls all our mental and conceptual operations, including meaning, perception, reasoning, commonsense, beliefs, etc. Consequently, it controls our understanding of the spoken, written, and bodily languages in addition to our different beliefs. Simply, the cognitive unconscious shapes us (Lakoff and Johnson 1999: 13).

Turning to Ismail's experience above, he illustrates his train of thought and the shift took place in him between two phases, as follows:

"...Once I was sitting here, I was mentally absent..."

Hence, there was a stimulus for this change in sensation. According to Ismail, the stimulus depicted the accumulation of the scene's enormity of what is currently happening in Syria, all the horror to which he is and was exposed to and witnessed:

"In the beginning, I worked on few artworks for the revolution in an indirect way, but all these works were touching the revolution... I see my people, my family killed... my memories... my entire existence... you are drawing a scene extremely hard that you can only refer to through symbols like these ones... I produced a collection of paintings... the horror is very obvious in them; horror, death, killed people, shreds, pain, sadness, grief... all these grey paintings... you can see here a monster or a demon with a corpse, here a disparate human who is surrendered to his fate and fully accepting it... crying... screaming... horror... I was working to create my own visual formula to embody that frightful reality as a witness from one side and a narrator from another side... the main shift happened in me as a narrator... when you mix between being a witness and being a narrator, you can see that dramatic

dimension for the scene... Hence, you want to pronounce that we need to live differently... Where is the salvation?... You cannot get rid of the enormity of what you see... Then I stopped painting for around four to five months...” Ismail recounts the experience he lived for a number of years since the beginning of the Syrian revolution and the horror escalating in Syria, especially from 2012 through to 2016, and the turning points between two main periods: the ‘Grey Period’ and the ‘Savior Period’, along with the emotional states he experienced during these few years. Consequently, he produced two different types of paintings.

First, the grey period began when he started producing a series of paintings around 2012. They were essentially monochromatic paintings in shades of grey but slightly warmed by other colors, mainly shades of red, but sometimes shades of blue can be seen. These paintings are inspired by the horror of what was happening in Syria from 2012 to 2015.

I included a few examples (four paintings) from the grey period in the Appendix B (images 1 to 4).

The second period, the Savior, started sometime in 2015 as the beginning of a new period. I provided a few examples of the savior period in Appendix B (images 5 to 7).

The notion of turning points and the change in style and the reflection on finishing one period and starting another proves very common for artists.

Stimuli cause changes that impact the artist profoundly so as to alter one’s style, and that change reflects the artist’s themes, colors, shades, etc.

In particular, Pablo Picasso modified his style as he progressed through two preceding epochs: the Blue period (1901 to 1904) and the Rose period (1904

to 1906), both of which reflect distinct styles of painting.

In the case of Ismail, he mentioned the state of transfiguration, which represents a mental and emotional state that cannot be defined; this state of transfiguration provides the main cause for these turning points in his style. Now, to elaborate upon the above, it is necessary to consider more closely the main drivers for the artist's sensory state, which portray mainly external stimuli that lead to a state of 'transfiguration', which then leads to immense emotions, as Ismail articulated:

"You want to pronounce that we need to live differently. Where is the salvation?"

Hence, the model of artistic creation as a process is a product of strong stimuli, external and internal, that leads to a state of emotional 'transfiguration' or a mental state that creates an immense emotional state. The artist's neural system reflects and reacts to that intense emotional state through the motor system, as explained by Ismael.

In order to clarify the nature of stimuli, it is necessary to consider more closely how a stimulus is created and what are the main factors that form this certain stimulus.

The nature of these stimuli remains external, direct, and engenders a limited time span. A stimulus can be a tragedy the artist sees that can generate an immense feeling, that then stimulates a reactive piece of art.

Wail Murib recalled an incident that happened to him during the Iraqi civil war and which touched him so intensely that it spurred him to create an entire theme of paintings for years:

"For me, and during the years of tragedy in Iraq during 2006 and 2007,

during the sectarian war, I worked on numerous artworks about the tragedy. I tried to isolate myself from what is happening in my country, I tried to go outside my pains. Once, one of my sons was playing music on his keyboard, I wanted to ask him to lower the sound and suddenly, and at the same moment, we heard a sound of a huge explosion in our neighborhood; yet, the music sound remained louder than the sound of the explosion. This incident affected the way I approach art where I found out why I do not make humans in my paintings play music. Beauty and music can be a response to the bloody scene around us. I had done two exhibitions in Abu Dhabi under the theme of music; yet, I did not deal with music in its abstract nature as it was done by other artists; instead, I addressed the musical act, in the sense of having a human being and a certain musical instrument (guitarist, musical instrument, etc.).”

I included a few examples of Wail’s music theme in the Appendix B (images 9 to 10).

In this way, we can see how a certain incident, the sound of an explosion synchronized by the sound of playing music, created a stimulus for Wail to create an entire theme of artworks that continued with him for years.

It remains to distinguish between that external stimulus revealed in the cases of Ismail and Wail and the contextual sociocultural background, which represents an internal stimulus, where one is brought up within and which shapes us as human beings. Obviously, the first few years of our childhoods form our personalities.

One of the main factors influencing our personalities and shaping them is the process of creating personal frames of references, which denotes an

important process that affects our personal character and traits. No empirical data definitively state when a child develops self-understanding, but it is probably after the third year, according to dominant trends in the empirical literature. Theoretically, the phenomenon of infantile amnesia for children is characterized by the inability to remember events that occurred during the first three years of life. The process of autobiographical remembering starts after the age of three and this process proves substantial in the development of the self, mainly in terms of cognitive, linguistic, and social. Hence, the development of the self holds a product of social context and the autobiographical memory (Harley and Reese 1999; Wang 2001). Culture remains an important component of the social context. Different cultures create a different frame of references; consequently, they create different selves and they create different personalities.

According to the artists I interviewed, language, culture, faith, climate, and government present the main factors that shape our personalities. The interaction of these factors forms internal stimuli.

Now, to elaborate upon the above, it is necessary to consider more closely how each of these five factors influences an individual's personality.

Language and Symbolism

According to Condillac (2014), "each language expresses the character of the people who speak it"⁴⁵ (Condillac 2014: 143). Furthermore, Condillac contended that "two things compete to form the character of peoples, climate

⁴⁵ "Tout confirme donc que chaque langue exprime la caractère du peuple qui la parle"

and government” (Geary 2013: 5).

Language plays a central role in defining national identity. According to artist Wail Murib, “Language is the backbone of our relationship with our social surrounding.”

Hence, language provides a medium of communication with others.

Language takes different forms; in addition to the spoken and written, it assumes the wholesome of different shapes including symbolic and body languages. There exist different layers of meanings and values that are encompassed in the sophisticated term of language.

The Arabic language epitomizes the backbone of the Arabic identity of what is called the Arabian Middle East. The so-called Arab nation remains defined by its language as Arabic is common to all Arabs. Markedly, Arabic has maintained an importance that exceeds the Arabs of the Middle East and is considered as a global language, since it is the language of the Quran. Plus, the wholesomeness of Islam is based on the interpretation of the Arabic meaning of the Quran and Hadith (Mohammed’s spoken reports that are considered as the second source, after Quran, in developing Islamic jurisprudence). Arabic is considered a sacred language that theoretically each Muslim must know in order to practice Islam; being a sacred language reserved the standard Arabic from the strong wave of different colloquial versions of Arabic (Suleiman 2003).

Consequently, there exists a strong interlink between language (Arabic) and religion (Islam). The ‘word of God’ in the Quran is written in Arabic; hence, theoretically, each believing Muslim must have enough knowledge of Arabic in order to read and understand the Quran and Hadith. Therefore, Arabs,

whose mother tongue is Arabic, are considered privileged among other Muslims from a religious standpoint. Hence, to be a 'good Muslim' you should read the holy book of the Quran in its original language. The Quran cannot be read in any translated language. The Quran's translations are simply to explain the meaning, not to practice Islam. It should be noted here that all Islamic prayers are performed in Arabic all around the world.

Unlike Christianity, sacred language(s) must be 'created' such as Latin, Coptic, Greek, Gothic, etc. Islam has it is 'original' sacred language (Geary 2013). There is more articulation on this subject in Appendix A. The Arabic language poses a problematic relation between the religious identity of Arabs and Muslims. There exist a mix and confusion between the religion of Islam and the language of Arabic. In general, Western media fails to distinguish between Arabic and Islam. For instance, it assumes any Arab represents a Muslim by default, which is incorrect. That simple stereotyping contributes to the confusion and misunderstanding of different identities of Arabs, Persians, Turks, Indians, Malay, etc. In effect, not all Arabs are Muslims and not all Muslims are Arabs and speak Arabic. Certainly, this is an area that needs to be further studied and researched from an academic perspective. This is especially so in this current global development of the emergence of the Political Islam and its impacts on promoting terrorist movements and groups, such as Al Qaida, ISIS, and others that are trying to impose and enforce this stereotype further to create a global Islamic identity to get more followers and recruit more fighters to achieve their plans in creating a cross-borders 'Islamic State'. This is, however, not the main topic of my study and I will not delve any further in it.

Symbols, customs, ceremonies, and myths remain important components of the culture that unites people who form a nation. They tie people more than language and religion, according to some researchers. History, along with culture, plays an important role in forming the sociocultural collective characteristic of people in a geographic territory. History embodies the shared collective memories and traditions of the population. According to Smith (1999), “a central theme of historical ethno-symbolism is the relationship of shared memories to collective cultural identities: memory, almost by definition, is integral to cultural identity, and the cultivation of shared memories is essential to the survival and destiny of such collective identities” (Smith 1999: 10).

In general, in order to belong to a certain culture you need to share the same sets of concepts, images, and ideas with other members of that certain culture; therefore, all the members of the same culture interpret the world in a similar way. Hence, all members perceive the meaning of different symbols in a similar way including body language, visual images, feelings and others (Hall 1997).

According to artist Ismail, “There is the collective memory of the country where there is recognition of the legitimacy of the leaders. They belong to the families and tribes that, historically, are recognized as the ones to represent them, and where they are within the tribal custom, they derive their legitimacy and existence of deep-rooted social notion in their convictions.” Culture holds a mix of customs, symbols, traditions, ceremonies, rituals, myths, and crucial historical memories that accumulated over time and mix with different other cultural aspects including language, religion, and old

traditions. Through culture, the present and future represent the continuity of the past, which reflects the cultural blend that forms our perception of different symbols.

According to artist Najat, “At night you see the rising of the fire always glow and that can be seen in Syria, Jordan, or in any other Arab country where there is desert; yet, here there is another impression that this fire is kindled for a guest, and always a guest is coming. Bedouins are generous in nature...”

The above exemplifies the perception an artist forms from a lighted fire in the middle of a vast desert; this perception remains a product of her cultural background as an artist who was born and resided all her life in the UAE. This perception was formed because of her embodied intuitive symbolic system based on her memories and different beliefs, in addition to the inherited collective system of encoding. It is a framework built on the wholesome of the exposure of the above-mentioned blend of cultural elements.

Faith and Belief

Islam remains the dominant religion in the Middle East; it is the official religion in all Arabia. Countries like Saudi Arabia and the UAE practice and apply the Islamic law in all walks of life. Some other countries in the Middle East, like Syria, Lebanon, and Iraq, do not follow the Islamic law; they mostly enforce a civil law derived from the French law.

The Quran was pronounced in the old standard Arabic of the Quraysh tribe in Mecca. The Qurayshi Arabic typifies an old language that can be traced back

to 300 AD. Hence, the Arabic of the Quran proves really difficult to master; thus, it is not currently used. Simply, Qurayshi Arabic is not a contemporary spoken language. Furthermore, the Quranic verses (Aya, plural Ayat) are pronounced in such a way that they can accept multiple interpretations. Consequently, the difficulty of the language, along with the many possible interpretations of the Quranic verses, means that the material can be easily manipulated. Basically, it provides room for religious clerks to impose their influence on the mass population in the direction that they want.

Islam is a strong religion and, like all Abrahamic religions, came as a new way of life and remained based on older Abrahamic versions, including Judaism and Christianity. Even as they reinterpret these older versions by offering a new direction of life, each of these religions remains based on the earlier version. Accordingly, Islam presents not just a religion that offers its believers a way of communicating with the supreme power; rather, it exceeds that meaning to propose an entirely new way of life that touches every single aspect of a Muslim's life. See Appendix A for further explanation.

While not the main topic of my study, the central point is to show that the Islamic faith remains a dominant factor in the sociocultural life in the Middle East. Islam, with the wider concept of a way of life along with the Arabic language as a sacred language, exerts substantial influence on shaping the sociocultural frame of reference of Muslims in general and Arabs in particular, as historically Arabia is the center of Islam due to the holiness aspect from the spatial perspective of places like Mecca, Madina, Al Kaaba, and others. Therefore, the historical and spatial settings of Arabia strongly influence the process of constructing the frame of reference for any person

who lives in Arabia.

Visual embodiment in Islam remains forbidden according to the Islamic jurisprudence of most of Islamic clerks and theorists. This explains why the embodiment of visual art in these countries remains absent in the Arabian Peninsula, whereas other Arab countries which follow secular laws such as Syria, Iraq, and Egypt, accept visual embodiment, thus portraits are popular and widely seen. Artists from the UAE do not represent any humans and most of their works incorporate abstract, still nature, or animals.

Najat explained how the UAE community reacted to human sculptures: “I studied sculpture... When I came back home, our community, in the beginning, had not accepted this type of art, because, from a religious perspective, it looks like an Idol...”

Wail explained the religion’s influence on art in general, as follows: “My personal opinion, religion may represent an obstruction for the development of civilization. Religion and its rituals restrict all forms of art. For example, what ISIS did for the Syrian and Iraqi monuments is the same as what early Muslims did for the idols that were placed around Kaaba, as they described it as ugly and pagan statues, while they were extremely beautiful.”

Two distinguished arguments that Najat and Wail presented reflect the division in the Arab society regarding Islam and its stand on visual art in particular. One argument focuses on religion and engenders a distinctive discourse, which sees the embodiment as Haram, which is forbidden or prescribed by Islamic law; the other argument is secular, with its own

distinctive discourse that views Islam as retroactive and representative of a stumbling block in the face of progress and in producing valuable art.

Climate and Geography

Arabia, or the Arabian Peninsula, has a dry climate with vast areas of desert with few oases. UAE is part of Arabia where the geography in the UAE consists of desert and a long coastline on the Arabic (Persian) Gulf, with the Strait of Hormuz on one side and the Gulf of Oman on the other.

The climate of the UAE, in general, is very hot and very sunny. In the coastal region, the weather is very hot and humid, especially during the summer when it rarely rains. This hot and dry weather makes the UAE a vast land where date palms, acacia, and eucalyptus trees grow.

Since, the geography and climate of the UAE make any permanent habitation difficult due to the lack of water, the Emirati people historically follow a nomadic culture. Moving from place to place to find water and pasture for their livestock, they herd camels, sheep, and goats. This mobile lifestyle based on herding has caused the people to become divided into different tribes, as explained previously.

The geography and climate of the UAE have a strong influence on the UAE people, which creates a unique identity for them. Consequently, the geography and climate have a strong influence on the arts in the UAE.

Poetry remains the dominant art in the cultural life of the UAE as well as in all Arabia. Najat explained the influence of climate and geography on her artworks, as follows:

“When we were young, our family’s house was close to the sea in Bur Dubai

and was built from the sea bricks which is appropriate for this weather; in summer, high temperatures were forcing people to move to the mainland... I, through living near the sea, was influenced by the sea and its blue color; of course, every day the sea gives a different impression and this is what I understood later... Some of my paintings I used the image of the desert, I used the shades of yellow to represent desert...”

Based on Najat’s memory narrative of life in Dubai before the economic boom, families lived near the coast during winter and in the summer they moved to the mainland to avoid the high humidity near the coast. From an aesthetic perspective, three main themes based on two main geographical spheres emerged: blue water-color and the white seagull color represent the sea, while different hues of yellow depict the desert. Consequently, these different colors and geography illustrate the main effects on her artistic experience.

Governance and State

Government plays a crucial role in forming the cultural identity of people. For instance, living in a closed communist state imposes a different impact on people compared to those living in an open democratic state. By the same token, critical political events and important leaders and personages in history strongly affect our collective perception of different events and the individual’s understanding of our national identity (Smith 1999). For instance, Sheikh Zayed shaped the identity of the UAE and he exemplifies the most prominent personage in the history of the UAE.

Najat contended: “We as Arabs or Muslims, the father always has great

sanctity in our society. When we want to put up an image of leadership, it is represented by the father... it is in our values, we feel what we feel for the leader, the loyalty... loyalty cannot be bought... I haven't done any important thing, why I hang my picture, I hang my father's... Emiratis have loyalty to their leaders... every Emirati house, you see a photo hanging on the wall for Zayed, either in the living room or in Almajles, it is necessary to find a small or big picture for Zayed."

Najat confirmed the embedded unconscious of the patriarchal system of relations in the Emirati society, which are exactly aligned with what Dr. Weir explained about the concept of 'Al Bayah', the core component of the patriarchal system of the tribal relations in Arabia. The leader symbolizes the father who takes good care of his children. The leader's children declare allegiance to him once and they follow him, and they trust him implicitly. They remain loyal to him as children revere their father and, in return, he takes care of their interests. This is why it is a common practice to see photos of Sheikh Zayed and other Sheikhs in almost all Emirati houses; it symbolizes their visual pronouncement of 'Al Bayah' and demonstrates loyalty to their leaders.

The artist Ismail cited: "I recalled a dialogue I had with an old Emirati man from Ras Al Khaimah, I asked him about the life development there and I asked him about Sheikh, Ruler of Ras Al Khaimah, and what he was doing before. He replied lifelong Sheikh, here you can find the Sheikh has an eternal presence for the old man, with a significant difference, the love, and acceptance of the principle of the father personage, the sponsor and head of

the clan or tribe. Sheikh represents the Father, the shepherd, he plays a pivotal role in helping all those who need help... Here, I recalled several stories that people told me about Sheikh Zayed... These acts have their roots in the tribal norms and values, which were historically established to regulate the social contexts and laws that govern the country”.

Given the above background of the UAE governance as a tribal system and the role of the leaders, mainly Sheikh Zayed, the leader typifies a father figure. He represents the founder of the UAE along with other important personages such as the different Sheikhs, the rulers of other Emirates and their crown princes.

Based on the tribal patriarchal system, people should maintain loyalty to their leaders; they should consider them as their fathers and shepherds.

The Power of Image

While the art creation and the process that artists navigate to create a subjective reality are represented in a piece of art, I would now like to elaborate on how a piece of art also affects its recipients. Art in general touches the sensory system; vision allows people to perceive a visual aesthetic piece of art. Hence, this necessitates the separation between the object, the visual material, the subject, and the spectator who looks at the visual representation. The spectator plays an active role, the subject; the visual material assumes a passive role, the object. Hence, the object influences the subject. Mitchell (1996) discussed the effect of a portrait when

he affirmed that an artist turns a person's image, the subject, into an object, which changes the nature from active to passive. In other words, the "painting's desire, in short, is to change places with the beholder, to transfix or paralyze the beholder, turning him (as a male) into an image for the gaze of the picture in what might be called 'the Medusa effect'" (Mitchell 1996: 76).

Against this, any piece of art imposes power upon the recipient; therefore, art assumes not a merely passive role as Mitchell argued. Art possesses an active role through the effect it creates on our sensory system. In this way, the perception of art represents an outcome of two main components: first, an individual's frame of reference; second, our psychological state at the moment of the exposure to a certain piece of art, which I call the mood.

In the same vein, there exist no common unified aesthetic standards to normalize frames of reference into aesthetic standards. Certainly, different personal factors, in addition to our frame of references, affect aesthetic standards including education, exposure, experience, etc.

The main objective of a piece of art is that artists create art to produce a subjective reality. An artist seeks to express a certain desire through communicating this yearning with others by way of certain symbols and signs (Mitchell 1996). Hence, art in general signifies a communication tool and employs a specific language. Specifically, visual art uses the visual language of signs, symbols, shapes, colors, and shades; therefore, visual artists communicate with their audience through their artistic outputs. In this case,

art represents the communication process as Jakobson (1960) illustrated and Preziosi (1989) extended to art (Jakobson 1960; Preziosi 1989).

Rose (2012) explained how any visual artwork embodies general components, as follows. First - content: any visual artwork possesses certain content, a theme. In most cases, the theme should be able to grab one's attention; by contrast, themes of some of modern artworks are difficult to define. Hence, defining the content may prove difficult. For example, Ismail's works are difficult to define; they represent clear examples of the struggle to derive a theme from an artwork (Rose 2012).

Second- color: this illustrates a substantial component in defining any image, which assumes different forms: a) hue: the actual color in a certain painting. For instance in Ismail's paintings, the color black dominated his 'grey period'; b) saturation: the color degree in terms of brightness; c) value: the color brightness (Taylor 1981; Rose 2012).

Third – spatial organization: how the space is organized in an image or the way in which the spectator views an image (Rose 2012).

Fourth – light: the interaction between colors, as well as the spatial organization, creates the light in an image that affects directly the saturation and hues (Rose 2012).

Fifth – expressive content: "feel of an image" (Rose 2012: 74). The feeling of the image can hold a manifestation of the artist's feeling. In this respect,

artists create artworks to convey a feeling. Oscar Wilde claimed, “every portrait that is painted with feeling is a portrait of the artist, not the sitter” (Wilde 1993: 7).

Given the above articulation on the communicative and expressive component of visual artwork, a piece of art imposes a certain power on the subject, the human recipient. Since art proves generally powerful, visual art embodies more power particularly when it portrays a human.

Human representation can take different forms such as images, portraits, statues, masks, and others, and plays an important role in history. Looked upon as powerful depictions of good or evil powers, people worshipped portraits as Gods and Idols to the point that they used artworks to perform white and black magic. People believed these representatives engendered spiritual souls.

The artist Nizar Sabour explained his idea about images in general, images of the dead in particular, and the importance of having images of family members after they have died:

“I always ask myself, why do we put pictures of the dead in our homes? For example, when my grandfather passed away they placed his image in our house, and the same thing happened when my brother-in-law passed away. In fact, it’s a kind of necromancy, and thus to evoke memories. But, from a political perspective, it is to evoke and enforce power, this is what I think. I

mean, when I put up an image of a leader, it enforces and evokes the power of the leader and it is reflected back on me.”

Mitchell (1996) expanded on this point by saying:

“Everyone knows that a photograph of their mother is not alive, but they will still be reluctant to deface or destroy it. No modern, rational, secular person thinks that pictures are to be treated like persons, but always seem to be willing to make exceptions for special cases” (Mitchell 1996: 73).

People, in general, believe images possess a certain power and that they bring life back to dead people; hence, images act as a telepathic tool by which to communicate with the dead.

Foucault’s (1977) description of power is that it is present in each and every social relation and that a social relationship between ‘subjects’ must portray a power imbalance during this social interaction (Foucault 1977a). Simply, the social relationship between subjects imposes power, which forms the relationship between a subject and an object; in other words, the relationship between the spectator (subject) and the image (object).

In theory, objects by their mere existence cannot impose power on subjects; thus, the only way for objects to enforce power on subjects is when objects act as agents for other subjects.

Max Weber declared that power depicts “the possibility of imposing one’s will upon the behavior of other persons” (Bendix 1978: 290). Hence, power, in

general, epitomizes three main components: a) the one imposing the power; b) the one the imposed power affects; c) the imposed power called authority.

In the case of the effect of artwork, which represents an authority, it engenders three main pillars: a) the addresser, an image as an object, which represents an agent for a subject, an artist; b) the addressee, the spectator of an image, a subject; or c) the power imposed, the expression of the artist's feelings that touch the addressee's sensory systems.

Hence, a visual artwork can act as the force to move human beings in a direction that the artist wants.

A spectator, by way of interaction with a certain visual artwork and through the process of meaning making, creates a new discourse using visuals. Therefore, the visual representation, including signs, symbols, shapes, colors, and shades, of sociocultural contexts of Arabia creates a distinguished discourse for the visual arts portraying this part of the world.

This is exemplified in the audience's interpretation of the leadership representation in the three photos I showed them based on their social backgrounds and how these photos influenced them to construct a social discourse according to their sociocultural backgrounds.

As articulated in Chapter 2, discourse analysis is a valuable tool by which to clarify the subjective meaning of leadership as a social phenomenon, in its social context through analyzing followers' linguistic responses on what they

see, hear and read from their leaders. Hence, through discourse analysis we can understand how followers perceive leadership based on their cognitive perception, which is influenced by their social frames of reference.

Followers perceive leadership through the powerful interaction with their leaders. The nature of the interaction between a leader and his followers can take different shapes, and it can be linguistic or visual; in other words, the leader can communicate through words and speeches or through non-linguistic objects and images (Hardy et al. 2005). The followers' sensemaking process is influenced by their sociocultural and historical contexts. The leadership interaction involves not just human elements, which are messages between leaders and followers; rather, it extends to incorporate non-human elements. For instance, photo 4-12 represents a powerful example of the non-human element of leadership communication. The non-human elements in this particular photo are the traffic sign and pedestrian crossover. Using these elements could successfully communicate a message to the audience that Shiekh Muhammad, the most influential person in the country, is a role model of a good citizen, who greatly respects the law.

As explained in Chapter 6, applying discourse analysis on followers' responses after showing the three photos for Sheikh Mohammed's leadership, nine different themes of leadership have emerged. These themes represent different discourses interrelated to each other. These discursive themes represent Sheikh Mohammed's leadership as inspiring, heroic, patriarchal, visionary, humane, happiness creating, charismatic, achieving

and self-confident. These themes were concluded based on discourse analysis applied during interviews conducted with people from different social and cultural backgrounds and who had some knowledge of the merits of the Bedouin society.

Visual leadership and Panopticism

As I articulated in previous chapters, leadership is the process of exercising power by managing cultures and mobilizing others to achieve what the leader wants. Importantly, power permeates every social relation; consequently, leadership remains the process of influencing people. It reflects the process of power being imposed from one or more subjects onto another or more subjects.

A sociocultural context proves substantial in exercising power. From the perspective of this study, I based my approach on the leadership definition as a process of meaning construction between the leading and the led (Smircich and Morgan 1982; Kelly 2008). In this respect, the meaning construction process based on communication depicts the interactivity in the communication process. Basically, I define leadership as the act of power in terms of transmitting certain messages to influence the meaning construction of the other subject in a certain sociocultural context by using discourse (Kelly 2008; Fairhurst 2009; Fairhurst and Uhl-Bien 2012).

To illustrate my argument and the result of my study, I expanded Jakobson's (1960) model of the verbal communication to the leadership process, as illustrated in Figure 7-1:

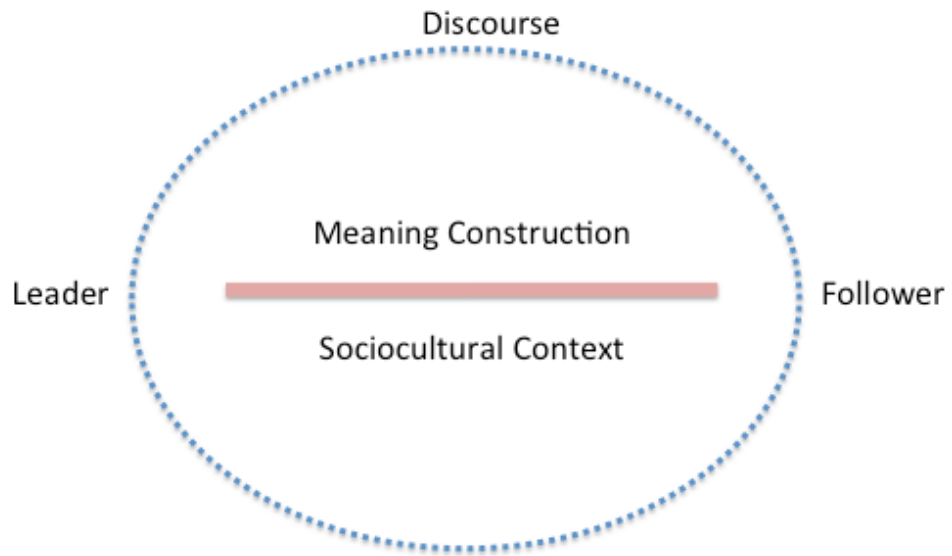


Figure 7-1 Leadership Process Diagram

It is important to mention that the common idea of leadership illustrates leaders giving orders to their subordinates to induce them to do what they want, which represents the typical image of the feudal leader. The message direction must be directed unidirectionally from leaders to followers (leader → followers). Yet, in reality, the interactive relational process of leadership proves bidirectional with a distinctive power imbalance (leader → followers & followers → leader). The discourse in the above model incorporates language interaction and the use of local language and talk in specific contexts with a small *d*, not the broader concept as systems of thought with capital *D* as we articulated in previous chapters (Potter and Wetherell 1987; Alvesson and Kärreman 2000; Fairhurst and Putnam 2004; Fairhurst 2009; Alvesson and Kärreman 2011). In this case, discourse reflects the power exercised in using language and the way it is communicated in a certain sociocultural context.

For the sake of this study, language is not the written, yet portrays the visual aesthetic artists use directly or to represent through art. Likewise, leaders impose power using different forms in order to try to influence their subordinates: ideas, values, relations, goals, commitments, feelings, and emotions. Simply, they create an authority to generate a power imbalance in their favor; yet, in reality, followers exercise power as well when they interact with the transmitted messages. Hence, in reality, leadership depicts a fully interactive and dynamic process of discursive communication fully affected and constructed in the sociocultural context (Alvesson and Sveningsson 2003). In this respect, leadership is a sociocultural process of sensemaking by using power imbalance (Fairhurst and Uhl-Bien 2012). Therefore, the leadership reflects a dialogical phenomenon where interaction occurs using language and discourse. Language extends beyond the spoken and written; it expands to all visual expression of human ideas, including visual arts. This core of my thesis initiates a further understanding of that power imbalance exercised from a visual artwork (object) upon the spectator (subject).

As articulated before that, the core aim of this study is to reveal the influence of visual messages that leaders communicated, indirectly through visually aesthetic-conveyed messages, like paintings and photographs. For the sake of this study, I concentrated on the communication of the leaders to the followers through artists. Scholars affirmed that a portrait of a leader functions as a virtual leadership tool to influence followers by combining the personal and positional qualities of the leader, along with the cultural and the historical context (Griffey and Jackson 2010). The discursive nature of a visual message creates virtual authority and power for that object, converting

it into a subject that can influence spectators. In this sense, the meaning construction process varies among cultures and across time. Hence, a social process cannot be studied without investigating the cultural and historical contexts, which exemplifies the core meaning of the discursive formation of any social process such as leadership.

From this evidence, leadership influences subjects to act and create the desired output and to maintain that influence for as long as the production process needs completion. Consequently, to maintain the desirable output, the leader must implement a control and correction mechanism. Therefore, surveillance is the main component of the process of control and correction. Importantly, surveillance proves a costly process and it requires plenty of resources to keep the flow of production and to maintain the desired output.

Foucault (1974) introduced the concept of the disciplinary society as an economic model of surveillance through the metaphoric concept of the Panopticon, whereby self-discipline creation alleviates surveillance's economic burdens (Foucault 1974).

I based my study on a hypothesis that an image of a leader can act as an apparatus of surveillance. Indeed, images impose power on the spectators, whether they are ordinary people looking at and admiring the canvas at an art exhibition, or employees in an organization viewing their political or business leader's image on the wall. The power of visual language resides in the meaning gleaned when an individual looks at that visual object. The meaning is not straightforward, for no one can claim that they know the absolute truth, as meaning construction varies from culture to culture and across time. Consequently, making sense of the world proves to be a

dynamic and complex process for everyone. It represents a dynamic nature in the sense of changing over time and the complexity with which people diversely interpret the world according to culture, experience, and exposure. For example, in the case of Bedouin leadership, three political leaders' images hung in a public space extract a distinct meaning interpretation from me as an individual who has lived in the UAE since 2006, and a tourist who has just arrived at Dubai airport. Additionally, these two meaning interpretations differ from an Emirati national who has lived all his life in Dubai and belongs to the tribal patriarchal culture of the UAE. For sure, a similar interpretation can be heard from Emirati nationals as they share the culture and history of the meaning of these images.

Emirati nationals possess the same conceptual maps and the same visual language, therefore they view the world in roughly similar ways (Hall 1997). For example, Ismail asserted that Emirati nationals see their leaders as if they were here with them and will be here forever, for Emirati nationals believe in their leaders. They love them, as the whole social system is based on the tribe and the tribal structure of leading. There exists a collective acceptance of the role of the tribes' leaders and their ancestors, as they are the protectors of the land and people. Hence, Emirati nationals accept their leaders amicably and believe in them. Musa, an Emirati painter, similarly confirmed this concept when he provided the example of Sheikh Zayed as the nation's father and founder of the nation, who is loved and widely accepted as the immortal leader by all Emirati nationals. During his school days, Musa used to draw the face of Sheikh Zayed and he became an expert in recognizing all the details of Sheikh Zayed's face during each age period.

It was seen as a legitimate act to paint Sheikh Zayed in the sense that people in the UAE do not like to visualize humans, yet, in the case of Sheikh Zayed, there is an exception as he is considered beyond humanlikeness, that he is an icon that should be painted and remembered. I included in Appendix B a few examples of paintings of Sheikh Zayed through different ages and portrayed the different techniques by Musa (images 11 to 13). Hence, an image of Shaikh Zayed and other political leaders garners different perceptions from the Emirati nationals as a sign of appreciation, compliance, and respect for the leaders, as Najat expressed:

“Whenever you enter an Emirati house, you see images for Zayed, Sheikh Rashid, Sheikh Mohammed... whether in the living room or in the Majles...”

In this way, the discursive collective meaning for the Emirati people of a certain Emirati leader’s image displayed in a public area reflects appreciation, love, and acceptance for that leader. Hence, for Emirati people, their leaders possess the legitimate right to rule the society. People put their trust in their leaders, who represent the best men to lead them. By contrast, different people from different social backgrounds interpret a leader’s images displayed in a public area negatively. For instance, all artists from Syria and Iraq garner a negative perception of the leaders’ images since they lived under the dictatorship reigns of Assad in Syria and Saddam Hussein in Iraq. For them, their leaders do not possess the legitimacy to rule. According to Satar, an Iraqi artist, “Power always carries the meaning of oppression and the contempt to the other,” which reveals the negative historical and social influence of living in Iraq during the reign of the dictatorship of Saddam Hussein. It is a fairly clear notion of the historical and social grounding of

Satar's construction of meaning through his reactive and direct connotation of leaders and their images. Foucault (1980) contended:

"The history which bears and determines us has the form of a war rather than that of a language: relations of power, not relations of meaning. History has no 'meaning', though this is not to say that it is absurd or incoherent. On the contrary, it is intelligible and should be susceptible of analysis down to the smallest detail – but this in accordance with the intelligibility of struggles, of strategies and tactics" (Foucault 1980: 114).

Based on Foucault, history shapes individuals through the relations of power.

Markedly, Foucault rejected the Marxist ideology, which centered ideas and knowledge on the economic social relations, production, and class struggle, as Marx (1904) expressed:

"In the social production which men carry on they enter into definite relations that are indispensable and independent of their will; these relations of production correspond to a definite stage of development of their material powers of production. The sum total of these relations of production constitutes the economic structure of society – the real foundation, on which rise legal and political superstructures and to which correspond definite forms of social consciousness" (Marx 1904: 11).

For Foucault, and through Nietzsche's strong influence on him, history remains the center of the relation between power, knowledge, and truth;

hence, knowledge depicts the product of power and history shapes power.

Therefore, economic relations and class struggle do not shape power, as

Marx postulates (Olssen 2004):

“It was Nietzsche who specified the power relation as the general focus, shall we say, of philosophical discourse – whereas for Marx it was the productive relation. Nietzsche is the philosopher of power, a philosopher who managed to think of power without having to confine himself within a political theory in order to do so” (Foucault 1980: 53).

Against this, economic relations and class struggles play strong roles in ideas and knowledge and they are important components of the social-historical concept of power. For instance, in the Emirati society, class differences remain clear. They may do not take the form of class struggles, as all social classes in the Emirati society are taken care of by their leaders; yet, class struggles may take the form of Gramsci’s hegemony, in which one social class leads another from an intellectual, political, and economic standpoint (Schwarzmantel 2015). For instance, Musa spoke about his passion for horses and for painting them as they represent, for him, the absolute beauty:

“The Arabic horse is beautiful, you cannot imagine how much I love horses and painting them... I don’t own a horse myself, they are for this class...”

Owning horses in the Emirati society remains class specific. Musa visually constructed that connection between the Arabian horse and the higher classes in a painting showing an Arabian horse raising its head to reach Burj

Khalifa (the highest tower in Dubai), a symbolic visual construction of the status of the horse and its owner in the UAE (Appendix B, images 14 & 15).

Hence, social class hegemony plays a substantial role in constructing power relations, knowledge, and truth along with the language and discourse.

In this way, the combination of all the above-mentioned concepts, including the power, knowledge, truth, language, discourse, and hegemony in producing 'docile bodies', enables leaders to get followers to do what they want in the way they want it to be completed. The panopticon cannot be defined only as using visual artworks in different public or private areas, for the panopticon is omnipresent through images, media, architecture, as well as the dominance of certain families. Indeed, currently, the panopticon can be extended to cover cities and countries. This metaphorical super-omnipresent panopticon works as an immense apparatus of hegemony to establish normalcy and to create docile bodies.

My understanding of power imbalance comprises a mix of different understandings of Gramsci and Foucault. Gramsci's concept of power imbalance stands rooted in the class struggle, while Foucault refused to blame a certain group of subjects for class hegemony. Although the discourse of leadership in the Emirati society remains historically and culturally constructed, hegemony represents a substantial component in constructing that discourse. Of course, this specific discourse of leadership proves dynamic and continues to change per the social, historical, economic, and cultural changes from one period to another. The knowledge and power

relations operated through the metaphorical super-omnipresent panopticon represent a mega apparatus of governmental, familial, legal, and economic relations inside the Emirati society. These relations can be termed as 'neotribal' in the sense that they remain based on the tribal patriarchy form of leading within an extremely modern environment. This epitomizes a unique model of leading with a mix of patriarchal, familial, economic, political, and governmental interrelations that proves very sophisticated.

Hence, the panopticon in this study takes a different metaphorical and conceptual meaning beyond its conception as a prison-based architecture of discipline and punishment. It typifies an apparatus of this sophisticated network of relations, power imbalances, and knowledge operated in diverse interconnected elements including media, architectural, regulations, laws, administrative, institutions, etc. In this respect, there exists no common discourse of leadership in Arabia as I had originally thought when I started this study. My initial argument was to focus my study on Bedouin Arabia as a geographical region sharing common social and cultural similarities. Based on history, discourse can be distinguished through history and time. Hence, I believe that translating leadership into discourse requires me to narrow the geographical area even further. I even believe that the leadership discourse of Dubai under Sheikh Mohammed bin Rashid Al Maktoum is different to the one in Dubai under Sheikh Maktoum bin Rashid Al Maktoum ten years ago. Despite the fact that they are brothers and they were both leaders in Dubai, the leadership discourse of these two epochs and leaders differed.

Leading to another major conclusion, there exists no general leadership style for Bedouin Arabs. Consequently, there exist no one visual discourse by which to communicate leadership, even between two close cities, namely Dubai and Abu Dhabi, which are both in the UAE, the distance between them being less than 150 km. These two cities are so different that a leader cannot define them under one discourse.

Hence, this approach to leadership discourse through the power and the relation between power and knowledge, where power forms knowledge and knowledge, in a way, influences power, and the relation between power and body, creates a totally new visual leadership discourse that fits Dubai in a certain epoch for a certain leadership.

Notably, power can be negative and repressive when used as a tool to control others and impose hegemony on other groups. However, the positive side of power represented in the Dubai leadership model demonstrates productivity, as Foucault (1980) professed:

“If power were never anything but repressive, if it never did anything but say no, do you really think one would be brought to obey? What makes power hold good, what makes it accepted, is simply the fact that it doesn’t only weight on us as a force that says no, but that it travers and produces things, it induces pleasure, forms knowledge, produces discourses. It needs to be considered as a productive network which runs through the whole social body, much more than as a negative instance whose function is repression” (Foucault 1980: 119).

Hence, a key conclusion that we can derive from the above articulation is that any social phenomenon proves so sophisticated that dwarfing it into one or more models is impossible. Social phenomena, when they are studied using the notion of discourse, can be easily understood, and we can devise different localized models of leadership fitting into a unique social and historical case. Everything changes over time, even humans, for we are not the same as we were before; we change and keep changing per our experiences, exposures, etc.

“Do not ask who I am and do not ask me to remain the same; leave it to our bureaucrats and our police to see that our papers are in order.” (Foucault 1972: 19)

From the understudied, leadership epitomizes different and multiple meanings that are experienced aesthetically; it proves to be socially constructed and discursive. I will now present the practical implications of my research project in the next chapter.

Chapter 8 – Practical Implications

The main reason for choosing to pursue a DBA program was because of my belief in the importance of building theory that can be practically implemented and can deliver benefits to the society in which we live.

Therefore, this chapter summarizes the lessons learned from this empirical study and the potential benefits to Bedouin leaders, Bedouin society and the wider business community.

As articulated before, leadership remains a vague term despite the vast literature that covers it. Studying leadership, as a socially constructed process, comprises an area rarely tackled, especially when using visual methods, discourse analysis and aesthetic process in studying leadership in a different cultural and historical settings of the Bedouin Arabia.

Theoretically, the mainstream leadership theories remain limited to interpreting leadership as a social phenomenon; hence, new methodological practices need to be developed. When studying organizations, experts need to incorporate the sensuous elements; hence this offers a novel approach by which to identify the differences between societies and facilitate the comprehension of the cognitive mechanism behind any action that may appear weird and vague by members of other social groups. Naturalization plays an important role in making things appear as taken-for-granted facts; therefore, each social group believes that their ideas are the right ones (Kuronen 2015).

Furthermore, visuals widely used in the Middle East root the unconscious control of political leaders, despite the tendency for human embodiment to be prohibited in Islam. Chosen political leaders prove exempt from this prohibition. Hence, leaders' images provide a fundamental component of the collective frames of references, which enshrine leaders' extemporal existence in the collective mind of their people and part of the historical collective myth of a social group.

The application of the Foucauldian analysis and studies can develop important concepts that alter theoretical and empirical approaches to different social phenomena, including leadership. These concepts include power, docile bodies, discourse, archaeology, genealogy, and much more. Power proves a central concept in analyzing leadership. Consequently, analyzing power relations and powerful stakeholders identifies the entire leadership position that a leader takes or should take.

The concept of power in the sense of controlling can be constructed through using myth, by means of assembling and communicating the heroic image of a leader; this image can be used as a tool for political or business leaders to keep control of their followers' thoughts through employing visual artwork to enhance the leadership myth of a leader. To a considerable extent, images, portraits, and statues induce a panoptical effect on their audiences; a panoptical effect can be developed through expanding the heroic image from an image taken of a leader to a painted artwork that an artist creates.

Consequently, the practical consequence of that idea massively impacts the controlling of humans and the creating of docile bodies. From this perspective, artwork transforms the desired personality of a leader into a myth that creates a quasi-God image of that leader from the audience's perspective. Tyrannical leaders such as Stalin, Hitler, Saddam Hussein, Hafez Assad and others employ this method. Creating the myth image of a leader requires the physical existence of that leader to be gradually hidden and out of sight. Thus, a myth is a metaphoric image conveyed in photos, and this technique was used heavily in constructing the myth of Stalin, Kim Il-Sung, and Assad. Orwell's Big Brother image that exemplified 'the Big Brother' existence was rendered unimportant as his image gained power (Orwell 1949). A new way of understanding leadership emerges from this revelation.

My approach to studying leadership based on the communication process demonstrates the exercising of power between the two sides of this relationship: leaders and followers, as illustrated previously in Figure 7-1. Discourse plays a substantial role in constructing this power relation through using language in a specific sociocultural context. Hence, leadership proves a dynamic process of using discursive communication and language, in the light of this study, in a form of visual artworks. Leaders attempt to influence subjects by impacting sensory systems through the medium of artworks. I studied the three main components of the leadership process: a) the addresser, who creates and sends a certain message; b) the addressee or the audience, the party to whom the addresser intends to send a certain message; and c) the message visual artists create. To accomplish the

foregoing, I divided the current chapter into three themes, each representing a practical implication.

First practical implication: Leadership myth. I focused on how Bedouin leaders convey their messages, through images, to influence their followers' senses and how followers interpret these messages in different and multiple ways. Through this research, I will help leaders to understand their target audience's frame of references in order to strengthen the relationship between leaders and their audience, by using the power of symbols to interpret the sent message according to the leader's objectives.

Second practical implication: Visuals' consumption. The main focus here is to understand the consumption of leaders' images and the effects on the audience by exploring the followers' perspectives in terms of consuming leaders' communicated messages, and how leaders can make use of the panoptical power of image to improve followers' self-discipline. That means, to know when a leader's images engender doing good or bad discipline. In other words, how to avoid transforming these communicated images into a panoptical apparatus that creates tyrannical leaders, who negatively manipulate their followers.

Third practical implication: Communication. The focus here is the practical use of social media as a vehicle to convey the leadership message through images.

First Practical Implication – Creating Leadership Myth

The first practical implication derived from the first phase of my empirical research focused on the addresser and was expounded upon in Chapter 4. I analyzed the visual representations of Sheikh Mohammed and how he used images to convey the targeted message to his specific targeted audience. Symbols and rituals play a substantial role in formulating a leader's myth in addition to the important role of visual media and aesthetics in constructing the desired public image for leaders. Therefore, followers attach to a leader who communicates symbols and rituals that fit the social, cultural, and historical settings of the targeted audience (Kuronen and Virtaharju 2015). Building a leader's public image is to influence successfully the targeted audience and to follow the targeted audience's frame of references. In this respect, and as articulated in Chapters 4 and 7, the five main components of the frame of references for Bedouins are language, culture, faith, climate, and government.

First – language: any visual message transmitted from a Bedouin leader to his audience must consider the importance of Arabic language as a holder of the Bedouin oral culture, which is communicated through poems. Sheikh Mohammed represents a model of the Bedouin leader who uses poems to communicate his leadership message to his audience. He proves very strong and adept at mixing image and word, as exemplified through his poem, 'Triumph', which portrays poetic textual communication of his visual three-figure salute in Figure 4-4:

“Signifying great victory, I raised my hand triumphant.

I yearn solely for the First, my eyes merely upon the best.

Three letters are my symbol, among Arabs it is known:

Triumph, victory... distinct from foreign signs.” (Maktoum 2014).

The interconnection between the spoken and visual languages proves so strong in the Bedouin culture that a Bedouin leader must possess the strength of using spoken language and he should illustrate a model for using poems to communicate his ideas. Hence, being able to compose and recite poems typifies an important skill for a Bedouin leader who is highly respected by his people.

Second – culture: this has different components including symbols, customs, ceremonies, and myths along with the history that plays a substantial role in unifying and creating nations. Thus, a Bedouin leader must communicate his endeavors to create a common cause for his people and to position himself as a central part of his people’s culture and history. Based on that, Sheikh Mohammed represents a great example of the Bedouin leader who places himself at the center of his people’s cultural and historical lives as a result of him belonging to the family that led and will lead his tribe. He communicated that connection through different messages: a) through his poems and spoken language, and b) through using his full name and the connection to his father, brothers, and family:

“I am just as proud of my leader, the late Sheikh Zayed bin Sultan Al Nahyan; my late father, Sheikh Rashid bin Saeed Al Maktoum; and my late

brother, Sheikh Maktoum bin Rashid Al Maktoum and Sheikh Ahmad bin Rashid Al Maktoum, my family, the citizens of the UAE and all Arabs, everywhere.” (Maktoum 2012: 7)

Bedouins are proud of their families, origins, and ancestors; hence, leadership in Bedouin society remains in the hands of the one family that earned the legitimacy to rule each tribe. Culture in Bedouin society is represented by traditional dress (Figure E1-1), traditional lifestyle (Figure E1-2), and the connection to the desert and its animals (Figures E1-3 & E1-4 & E1-5). A Bedouin leader must exhibit the Bedouin culture in his lifestyle; therefore, he depicts one of his tribesmen, lives their life, and communicates their cultural symbols.

Third – faith: Bedouins in the UAE are Muslims and they stand proud of Islam, since Prophet Mohammed was a Bedouin from Arabia himself. Any Bedouin leader must show his pride in Islam. “As for me, I am proud of my religion, my country and my nation” (Maktoum 2012: 7). Visual communication of faith plays an important part of any Bedouin leader. Figure E1-6 illustrates Sheikh Mohammed and his son performing the Umrah rituals.

Fourth – climate and geography: these affect the leadership for Bedouins as, throughout history, they have lived a simple life in the desert. They used to live in tents and sit on the ground. Therefore, yellow and white, the colors of the desert, hold important components of their visual communicational message. Figure E1-1 illustrates Sheikh Mohammed in a yellow traditional

Thawb reflecting the desert color; Figure E1-7 illustrates Sheikh Mohammed with the late Sheikh Zayed sitting on the ground.

Fifth – government: Bedouins remain traditional and their leading system is based on patriarchy, through which the head of the tribe represents the father for his tribesmen and tribeswomen. He takes care of them and they remain loyal to him. Figure E1-8 portrays Sheikh Mohammed in an elderly care home taking care of his tribesmen as a father and a protector.

Leadership is an interactive power imbalance process using different communication strategies; culture plays a substantial role in terms of the effectiveness of the leadership communication process and in building the relationship between the two sides of the communication process: input (leader) and output (audience) through the image. Hence, identifying culture and sub-cultures in an origination is an important task of defining how to present the image of the leader (De Chernatony 1999). The degree of congruence between the leader's desired message and how the targeted stakeholders perceive that message indicates the degree of success in transferring that desired message.

Donaldson and Preston (1995) listed the main groups of stakeholders which are targeted for the leader's image, which include: governments, investors, political groups, suppliers, customers, trade associations, employees, and communities (Donaldson and Preston 1995). In the case of Bedouin leadership, there exists a difference between the messages that target UAE nationals, expats in the UAE, and the international audience.

Each of these groups maintains a different perspective when they decipher any message. Sending the same message to all of these diverse groups will result in perceptual incongruence.

The emergence of different communication technologies, including social and digital media, results in an increase in the enormous use of visual communication through photos, videos, etc. Visuals provide some of the most powerful keys to increase visibility, for visuals represent the key to construct and communicate leaders' images as unique, professional, competent, and positive. Hence, visuals play a key role in positioning leaders as possessing unique characteristics, and building and communicating their unique reputation and credibility to construct the leadership myth.

According to Kuronen and Virtaharju (2015), leadership mythology shapes how people perceive the leader (Kuronen and Virtaharju 2015). By the same token, and according to Lévi-Strauss (1996), rituals and mythology remain intertwined, for rituals create a mythology and vice versa (Lévi-Strauss 1996). A leader's rituals represent one key element in creating the leadership mythology. The interconnection between mythology, sociocultural context, and time is important in terms of constructing a strong leadership image. It is in this sense that leaders communicate a persistent message of rituals over time to strengthen the desired image of the leader and to shape his mythology. A leader's rituals and mythologies will symbolize how people remember him (Kuronen and Virtaharju 2015). In this sense, visual fine art provides the perfect vehicle by which to communicate the leader's desired message and to make the recipients of their message perceive and embrace

the desired message through using symbols that fit the recipients' frame of references.

One example of using symbols to communicate leadership mythology remains exemplified in Sheikh Mohammed bin Rashid's three-figure salute, which was constructed as Sheikh Mohammed bin Rashid's symbol for the creation of Dubai as a successful model of his leadership. This salute conveys different messages and is perceived in different ways; for some, it depicts the symbol of Win, Victory and Love; for others, it illustrates Triumph, Victory and the Arab. In any case, the symbol, over time, has been transformed into a myth and represented the leadership of Sheikh Mohammed in building Dubai as an international city known globally. This leadership image of Sheikh Mohammed remains very much connected to the success of the holistic existence of Dubai. Hence, Sheikh Mohammed's hand sign symbolizes a nation and continues to be communicated through visual fine art. Figure E1-9 represents a salute of a hand with three fingers located near Burj Khalifa, the tallest human construction. This transmits a symbolic message, in that this salute represents the achievement of this huge accomplishment.

Based on the above, the practical takeaway of the addresser's perspective is to improve the means by which to communicate the leadership message through using symbols and rituals that can be understood by the targeted audience based on their unique frame of reference. This study helps leaders to tailor an effective strategy to enable them to communicate their myths and to influence their audience. Constructing a leadership myth requires culturally

communicating the image of a Bedouin tribe head, a poet, who is proud of his ancestors, yet modern, how he has embraced technology and is open to new ideas. Using visuals is an effective tool to show that the leader is one of his people, he understands them, lives their life, he symbolizes them, represents them and visually embodies them. Hence, applying this study is effective at helping current and future Bedouin leaders to create their myth.

Second Practical Implication - Followers and Visuals'

Consumption

The second practical implication derives from the third phase of my empirical research, where I focused on the audience and how they consumed the visually communicated message sent by their leaders, specifically in the context of Bedouin society, as outlined in Chapter 6.

Leaders, in general, need to know how their audience perceives their messages. Thus, they need to know how the followers construct the image of the leader in their minds.

This research will help leaders improve their communication process and keep the communicated message centered on positively impacting followers. Leaders want to inspire followers so that the followers see them as role models. They want to keep the two-way-communication channel open interactively between leaders and their followers, to avoid transforming the leader's image into a panoptical apparatus that exercises suppression and dictatorship.

Generally, autocrats use a one-way communication strategy; they are not interactive with their followers. Their communication teams tend to create their myth image by minimizing the leader's physical appearance and transforming the leader into a metaphoric image that can only be seen in photos. The photo has the power to transform the leader from an object into a subject and increase the power of a photo to exceed the real human power of the leader.

This is why it is necessary to consider Sheikh Mohammed's communication strategy as a successful tool to construct the image of a good Bedouin leader. He communicates with his followers on a regular basis; he acts as an ordinary person who aims to serve his people. People meet Sheikh Mohammed while they are walking along the streets as if he is an ordinary person and does not request to be treated differently. His communication strategy aligns persistently with the image he represents as a caring leader who takes care of people and works hard to create a happy environment. For instance, Figure 4-12 illustrates a surprise visit Sheikh Mohammed made to the City Walk area in Dubai, depicting him refusing any special treatment when crossing the road and waiting for the traffic lights to change. It sends an excellent message that conveys some symbolic messages to his people:

First, he represents a serving leader and provides a role model of the hardworking and achievable leader in workers' clothes (Bisht over the Thawb).

Second, he is depicted as a self-disciplined role model for people as he demonstrates a respect for laws and regulations, with no exception for compliance with laws and regulations.

Third, he illustrates a visionary achievable leader with a micro-monitoring trait.

This viral photo on social media shows the strength of Sheikh Mohammed's communication team (Figure 4-12).

Thus, the main aim of the message that is communicated is to build the desired disciplined society with a 'discipline of soul' and loyalty to their leader.

Based on the interviews I conducted with the audience, and as articulated in Chapter 6, I identified nine themes of leadership: inspiring, heroic, patriarchal, visionary, humane, happiness creating, charismatic, achieving and self-confidence. It remains beneficial to understand how an audience represents each of these themes visually.

Theme One – inspiring, where followers can see a motivating leader visually through his gaze and the way they connect the leader with his achievements. Figure 4-4 represents an inspiring leader who celebrates his success through showing his own victory sign, the way he raises his head and looks far away, the victorious smile on his face, his raised chest; his entire body gestures depict a victorious leader who inspires everyone that looks at his image.

Theme Two – heroic, where the Bedouin leader should be a hero in the eyes of his people, for them to trust him as an absolute leader to follow; heroism should be illustrated through different messages that convey the ultimate heroic message. Leaders have used sports throughout history to demonstrate their heroic characteristics. For instance, the Roman emperor Commodus represents a famous model for a leader using sport to formulate his heroic myth as a God-like undefeatable gladiator.

Sheikh Mohammed constructed his heroic image (Figure E1-10) as an undefeatable leader who faces courageously and successfully all challenges, and he constructed this message through challenging himself in horse endurance races. He not only wins the races, but also proves himself as a team leader; hence, the message for an audience held that Sheikh Mohammed is a world champion who leads world champions in a traditional Bedouin sport for Arabic horses. In fact, as a champion and team leader, he sends out many positive messages.

Theme Three – patriarchal, which portrays the Bedouin leader as a male and who is considered as a father to his people and takes care of them, as they represent his family. Hence, the tribe depicts an extended family for the leader. It is important for a Bedouin leader to display the symbol of the patriarch in his communicated visual messages. Sheikh Mohammed communicated this theme very strongly; Figure E1-8 provides a good example of the symbolic father of the nation through the care that Sheikh Mohammed demonstrates for the elderly nationals.

Figure E1-11 expresses the great father-like look for Sheikh Mohammed to one of the national students in a visit for Sheikh Mohammed to schools.

Theme Four – visionary, which encompasses visual intertextuality with inspiration and heroism. Visionary also can be communicated visually through the gaze (images E1-12).

Theme Five – humane, with visual intertextuality the leader remains patriarchal by showing his care for others and the human side of the Bedouin leader. Images E1-11 and E1-8 exemplify the human illustration of a Bedouin leader.

Figure E1-13 communicates the humbleness of Sheikh Mohammed in dealing with older people.

Theme Six - happiness creating, which represents the ultimate goal for humanity; hence, any successful leader wants to make his people happy and content. Based on that, the Bedouin leader spreads happiness and this happiness should be shown on his people's faces. Communicating happiness is a vital role of the leader. Image 4-11 shows happy followers with their leader, for everyone bears smile.

Theme Seven – charismatic with visual intertextuality depicts an inspiration, heroic, and visionary. The leader's way of standing and his look display charisma. Image E1-14 communicates a charismatic look.

Theme Eight – achieving leadership communicated through the completion of successful projects and endeavors. Hence, accomplishments should be visually communicated. Image E1-15 shows Sheikh Mohammed in front of one of his successful projects: Dubai International Airshow.

Theme Nine - self-confidence, it is important for the leader to show confidence so that his followers will maintain confidence in him. Confidence can be visually communicated through the way a leader talks, walks, and treats others. Image E1-1 displays a Bedouin leader who has self-confidence, while inspiring his people.

Based on the above, the practical takeaway of the audience perspective is through identifying how audiences characterize their role model leader, how they interpret the sent message, and how different audiences react to the same image. Applying these nine characteristics and analyzing the intertextuality between them is extremely valuable in order to construct the heroic image of the leader and is highly effective when constructing the image of the Bedouin leader as a myth among his people.

Furthermore, using Foucault's "picture-object" technique on visual messages adds real value when communicating the desired message that depicts the identified nine themes of the characteristics for a role model of a Bedouin leader, and illustrates how to manipulate photo/canvas spatial properties, lighting, etc. The ultimate goal of the communicated message is to create the desired disciplined and loyal society for the Bedouin leader.

Third Practical Implication - Communication

The third practical implication is derived from the second phase of my empirical research where I focused on the message, how an artist's perspective creates it and how an image can be used as a communicational vehicle to create the leader's myth by affecting the audience's sensory perspective, as discussed in Chapter 5.

According to Broms and Gahmberg (1983), "The reason why myths are so powerful is that they are not only thought, they are also felt" (Broms and Gahmberg 1983: 488). Hence, emotions play a substantial role in creating the image of a powerful political leader, as a myth must be constructed and communicated.

From a practical perspective, Guzman and Sierra (2009) developed an image framework for political candidates and identified five factors that have a significant impact on the voters' decisions to choose a certain candidate. These factors comprise competence, empathy, openness, agreeableness, and handsomeness. The authors professed that handsomeness or the physical appearance, in general, exerts a considerable impact on the voters' decision (Guzman and Sierra 2009). On the contrary, a political leader's image can be constructed and the image that people view as a political leader can be manipulated and affected by playing with the voters' emotions through creating a powerful myth for that leader. Hence, Guzman and Sierra's (2009) framework can be created by manipulating the communicated image of the leader.

The differing social relations of the democratic West, which reflect a democratic nature of elections when voters choose a certain leader out of a few, necessitate the identification of the political leaders and candidates in order to influence the voters. However, the patriarchal nature of the Bedouin society in general is based on the tribal tradition that leaders earned their recognition through the conservative social relations based on class, social structure, economic and historical relations.

In the Bedouin society, leaders are not elected, for they inherit power. The patriarchal structure and social relations remain prevalent in the Arab society in general through the rooted dominance of the social relations of the father. Two main ruling systems exist in the region: the conservative and the progressive. In general, the conservative regimes and the traditional tribal relations still control Arabia, including the six Gulf countries, of which UAE remains one, while the progressive regimes control the Levant, Egypt and other North African countries (Sharabi 1992).

In total, the Middle East, the conservative and the progressive, was and still is a home for omnipresent political leaders depicted as gods, and their myths go beyond their nature as humans. Slogans, images, and symbols are used heavily to construct the myth that leaders wish to communicate and to embed this myth in the minds of their people. Each of these leaders uses certain social, historical, and cultural settings to construct an omnipotent image of a God-like human that lives forever in the minds of his people. These leaders manipulate the historical settings and the social relations to create a myth that serves their specific agendas in keeping control of their

countries, as well as to control the collective unconsciousness of the people for longer than their biological worldly existence. The leaders want to inherit this, just like their ancestors, after they pass away. Hence, and as articulated in Chapter 5, the main objective of any leadership communication attempt in the Middle East is to influence the collective unconscious mind of people. In this respect, visuals play a substantial role in constructing that particular discourse to control and maintain the leader's authority for as long as possible.

Conservative Bedouin leaders represent a different leadership model that fits the social, cultural, and historical settings of Arabia. The Bedouin leadership model clearly communicates the patriarchal model of relations. Sheikh Mohammed bin Rashid's leadership represents that enlightened model of the patriarchal-leading ideal, namely that he cares about his people and treats them as his own family members.

Visual art, as a tangible object, creates a subjective intangible reality represented in ideas, feelings, and emotions of recipients; hence, any visual piece of art imposes a certain power upon the recipients. As I postulated in Chapter 7, this power is imposed through a sophisticated process of interpretation, affected by the recipient's frames of reference and the instant psychological state in which the individual lives at the moment of the visual contact with a piece of art. Yet, can we measure the power of an image on an audience? Answering that question engenders the real value of this research in different fields. Different social media platforms provide great potential to capitalize on this research from a practical perspective, and they

garner practical benefits for leaders to measure the emotional effect of their visual messages they post on any social media platform. For instance, if leaders can understand the effect of the images that they post on their social media accounts has on their audience, the nature of that effect and be able to quantify that effect, it would then prove very beneficial when implementing an effective leadership communication plan.

Murdough (2009) introduced a five-phase measurement process of the social media for brands: concept, definition, design, deployment and optimization (Murdough 2009). There exists no real measurement process concentrating on leaders' images and their effect on their audiences; hence, using artificial intelligence and applications, such as the natural language processing and Python, from a visual perspective can represent a great tool to measure the effect of visual materials on the audience. I am currently working on making a functional use of this research to make sense of all the data that can be generated from social media interactions. For instance, analyzing the comments through Python on any post for a leader on his social media can be valuable when measuring the impact of a certain post and the reasons why audiences like it or not.

Building on the above, feelings, emotions, and images affect and persuade humans and can represent the main instrument by which to construct a visual message that takes pages to be communicated through words. In this sense, visual fine art can transmit the targeted message through different components, as Rose (2012) explained including: a) content; b) colors; c) space; d) light; and e) the expressive content (Rose 2012). In this way, all

the above components used to communicate a sensory experience create a subjective reality. By the same token, a subjective reality created in the recipients' minds through the encounter with that piece of visual art is constructed through the recipient's sensory experience that is influenced by different elements including emotions, memories, perceptions, stimuli, and other sensory components (Rothenberg 1986; Cupchik 1992; Lakoff and Johnson 1999). Hence, building a heroic legend does need to address the sensory system of the recipient. In this way, Sheikh Mohammed represents an example of the tribal leader who commands the heroic presence in a humble 'common man' way, so that local Bedouins appreciate him. His represented romantic model of leadership is crucial in this region, whereas other leaders commonly use power in a negative way. The romantic model of a value-creating hero who performs miracles contradicts the negative Middle Eastern model of strong distractive autocrat leaders, like Assad in Syria, Saddam in Iraq, etc. The positive heroic image of Sheikh Mohammed constructed a humane image of a strong protecting leader who places his country and his people above all. Meindle and his colleagues (1985) contended:

"A romanticized view of leadership is probably also an outgrowth of a general faith in human organizations as potentially effective and efficient value-producing systems that fulfill the various interests of their participants and perhaps, also, society at large." (Meindl et al. 1985: 97)

By the same token, business leaders are as important as political leaders, and legendary business leaders represent a symbolic capital for the

organizations to which they belong. They possess substantial influence over the material capital of the organization, and that can be positively reflected on the company's market value and shareholders' value (Hegele and Kieser 2001).

Hegele and Kieser (2001) mentioned Jack Welch, the former CEO of General Electric (GE) and his heroic achievements in creating miracles for GE during his tenure (Hegele and Kieser 2001). Hence, by communicating these heroic achievements and miracles, Welch is presented as the most powerful business leader of his time. In this respect, the typical agreed-upon business leader image – in other words, a certain discourse – had to be communicated, showing miracles in the following areas: a) creating enormous value for shareholders; b) positioning the company as a top leader in their respective industry; c) creating value in terms of downsizing and controlling costs; d) improving the hierarchy and management system (Hegele and Kieser 2001). Consequently, given that communication is seen as the instrument by which to construct the myth of leadership, storytelling plays a substantial role in constructing that mythic image. In the case of Welch, the cowboy image was constructed and communicated in such a way because he was represented as a tough leader who fought for the benefit of his shareholders and company's position, currently and in the future. Again, the cultural setting of the targeted recipients proves vital. In this sense, constructing the image of Welch as a cowboy fits perfectly with the social, cultural, and historical settings of the US.

“Welch is the tough and lonely cowboy who fights like hell against the powerful competition, mainly from abroad, and against bureaucrats. He does not do it for himself but for the many shareholders in the country, whose savings he wants to multiply. He believes in his ideals. In the beginning, a large number of people tried to stop him, even among the stock market experts, and among his own ranks some did not share his ideals, but Welch continued on his way, did what a man’s gotta do. He impresses friends and foes alike with occasional demonstrations of his unbelievable fitness and speed—although he does not ride through the Rocky Mountains at night or draw faster than a rented gunslinger, even though he’s been shot...” (Hegele and Kieser 2001: 302)

Figure 8-1 portrays Jack Welch as a strong, heroic leader as conveyed through his body language, with two solid fists punching in front of the audience along with his teeth pressed in a sign of persistence. This relays how he remains determined to achieve what he promised to do and how he remains tough and angry against anyone who stops him from achieving.



Figure 8-1 Jack Welch's communicated image as a leader

Hence, it is of significant importance to construct that heroic image and communicate it properly to different groups of stakeholders. Fine art provides a great instrument by which to complement the leadership rhetoric.

Communicating leadership through fine art remains in its infant stage. Using different cultural symbols to construct and communicate the leadership aura is a vital instrument that can be used to communicate the powerful image of a certain leader. Constructing the leadership myth of a leader visually in a cultural and historical setting remains an excellent tool by which to communicate the leadership charisma.

That visual message can communicate a certain cultural message to create the leader's mythology through using a culturally specific blend of symbols,

traditions, ceremonies, rituals, myths, and crucial historical memories accumulated during history and blended with other cultural aspects including language and religion. The created mythology of a leader shapes the image people perceive of that leader.

However, Figure 8-2 incorporates the key components of the three phases of my empirical research. Each message sent out to a certain group of stakeholders is treated in a distinguished way according to the way it is transmitted and the sociocultural background of the recipient.

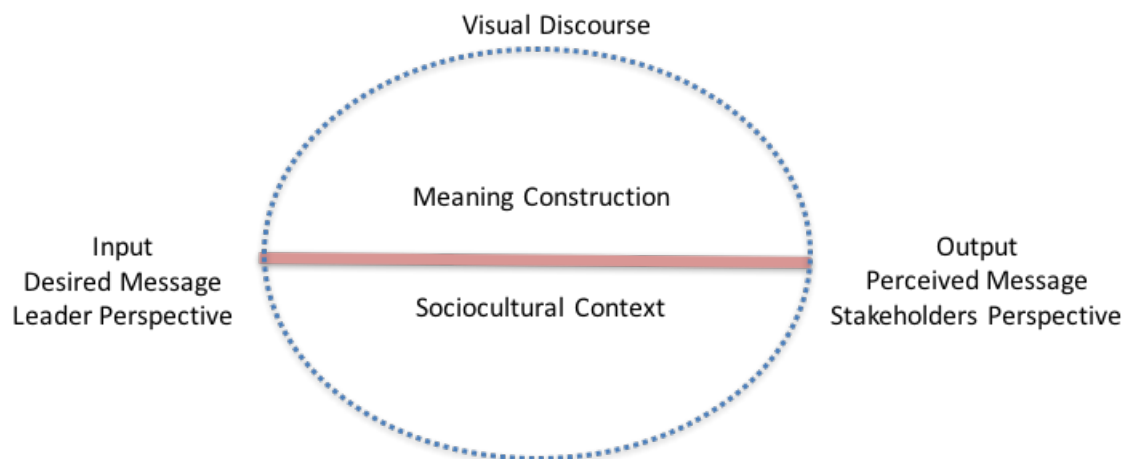


Figure 8-2 Leader's Image Communication Process

Ultimately, it is important to mention that leaders communicate messages that align with the myth they aim to construct of themselves. The discourse of visuals plays a substantial role in communicating the desired message; leaders need to be aware of how their followers perceive their messages. Social media represents a valuable tool to gauge how the leaders' recipients

receive their messages. Personal frames of reference play a substantial role in shaping our personalities mainly in terms of interpreting any message experienced from different angles: cognitive, linguistic, and social. Therefore, different cultures create different frames of reference. Consequently, the interpretation process differs according to the personal frame of reference, which reflects an outcome of language, culture, faith, climate, and government.

Despite the modern architect and landscape in most cities of Arabia, tribal patriarchal relations still dominate and the heroic images of leaders persistently reflect leadership imagery. Hence, the common image for the leader in Arabia remains the strong and savior character who protects the whole tribe from the metaphorical incursions of other tribes. He is always a male and he is a father to everyone in the tribe. He depicts a legend that continues to perform miracles through achieving iconic feats that cannot be achieved by a 'normal man'. In this way, the image of the tribe's leader in the mind of local people presents a paradoxical, 'common man' who is close to them, yet, a hero that creates and achieves impossible deeds. The image of the tribal leader surrounded by a myth depicts a man very tender with the weak and very strong and tough with the enemy. To construct and communicate that leadership myth, leaders target the human sensory perception to influence how people perceive their myth. Therefore, in this sense we can approach the tribal leadership from an aesthetic perspective; hence, leadership, from this perspective, holds a subjective reality that creates this intended subjective reality through images and visuals, which

are the most effective instruments that can be used to achieve that goal.

Bedouin leaders need to communicate the desired message despite the fact the communicated message may, or not be, the actual reality.

The intersection between a leader's image and the aesthetic remains the fact that artists create artworks in order to create a subjective reality, which elicits an emotional experience. Consequently, it leads the recipient to evoke an internal, sensual experience that induces different emotions, and leads to construct an emotionally unique mythological image of a leader.

Hence, visual fine art is a great instrument by which to construct and communicate an effective leadership myth in the specific sociocultural context of Bedouin Arabia. In effect, the conveyed message of leadership myth must be differentiated between the desired target groups among inside stakeholders, employees, and the rest of the stakeholders outside the company, including governments, investors, suppliers, customers, etc.

Given the above discussions, the practical application of this research is centered on how a Bedouin leader constructs his myth effectively in order to keep followers attached to their leader. The notions of this study can be applied in the following areas:

First, to develop a communication leadership strategy for Bedouin leaders through using the identified Bedouin five elements frame of reference and the nine characteristics of the Bedouin leader. Hence, these elements can be

turned into practical tools, a framework for Bedouin leaders to use to outline what messages should be communicated and how to communicate them.

Second, these elements can represent the core of a comprehensive leadership training program tailor made for the Bedouin patriarchal society, to target young Bedouin leaders to elevate their leadership communication skills.

Third, the results of this research can represent the core of a mentoring program for existing leaders who want to improve their leadership communication skills with their followers, by analyzing their messages and gauging the real impact that they have on their audience.

Fourth, the findings of this study offer a framework to understand, shape and measure the power of image that is sent from the Bedouin leader to his audience. The emergence of social media and the currently available and future advanced tools to gauge the effect of social media interactivity, such as artificial intelligence, natural language processing, Python and others, represents a potential application of this study to develop an effective cultural-driven communication strategy for Bedouin leaders.

Fifth, applying the concept of normalization in communication represents an effective tool in diverse industries, mainly in marketing and retail, through influencing the purchasing pattern of customers in Bedouin Arabia by using visuals and manipulating senses.

Chapter 9 – Conclusion

This concluding chapter summarizes the topics considered in the entire study. Here, I will summarize the main findings of the research; I will also provide my readers with the research contributions, limitations, the final conclusion, along with a number of recommendations for future research in this area.

One main overall conclusion is that we cannot frame a leadership and model it under one or more models, for leadership proves to be a socially constructed phenomenon that embodies multiple meanings. There exist millions of different models as per the number of leaders over history, for each leadership model changes over time. Every one of us holds a version of truth according to our social and historical background. In other words, truth represents our interpretations of the world and no one can claim that one knows the absolute truth. It reflects multiplicity, as with many other social phenomena. Versions of ‘truth’ can be similar between the people who share the same cultural and historical backgrounds with these relations of power inside that society of collective meanings. Hence, different discourses continue to arise at different historical moments with new relations of power and knowledge to be produced, providing an opening for new versions of the truth. Hence, no Kantian absolute *a priori* truth exists, for nothing proves universally applicable:

“Each society has its regime of truth, its ‘general politics’ of truth: that is, the types of discourse which it accepts and makes function as true; the

mechanisms and instances which enable one to distinguish true and false statements, the means by which each is sanctioned; the techniques and procedures accorded value in the acquisition of truth; the status of those who are charged with saying what counts as true.” (Foucault 1980: 131)

The key argument for my entire thesis is based on the Foucauldian understanding of the modern power relations, which remains based on discipline through the power/knowledge/body interrelation mechanism. Foucault (1977) analyzed the interaction of power/knowledge and the means to create docile bodies through exercising the modern theory of prison when he expressed two main concepts: a) space, by using creative architecture such as the Panopticon; b) time, by using timetables and regulating prisoners’ time, minute by minute. The ultimate target is to regulate human bodies to align them with the norms of the party who exercises power through self-discipline. The above power/knowledge relationship generated and exercised within a social, cultural, and historical constructed setting differs from one society to another.

Based on the above brief, I contend that leadership in the Bedouin patriarchal sociocultural environment reflects a process of exercising power through the leaders to create docile bodies that are self-disciplined and follow what the leader instructs, even without thinking. Communication plays the central role in the power/knowledge mechanism of relationships. Language represents the means that subjects use to construct and communicate their realities. Leadership in the patriarchal society of Bedouin Arabs is an area that is rarely studied, but urgently required, especially in the

current global unprecedented attack on Islam, Arabs, the Middle East, etc. Certainly, Arabia embodies the cradle of these problematic identities: Arab and Islam. Studying this region, its people and its historical and sociocultural backgrounds from a 'native' perspective entails distancing the research from the hegemony of Orientalists (Said 2003).

The created visual myth of a leader should be localized to the special sociocultural surrounding of the leader and his audience. For instance, the myth of a Bedouin leader should be formed according to the Bedouin cultural symbols and rituals.

In this way, the created image will be 'normalized' for the particular targeted social group. The practical consequence of using the Foucauldian concept of normalization has already been widely used in media, and management employs the technique of repeating the desired message to make it 'normalized' in a society. Hence, normalization portrays a valuable practical technique when using visual artworks to reach the unconscious mind of the targeted audience, to manipulate them to transform a leader into a myth, and to make the constructed image of that leader embodied normatively in the minds of the targeted audience (Wehrle 2016). Hence, the relationship between discourse and sensemaking remains very tight. Using language to construct the subjectivity epitomizes the expression of the social and cultural contexts of the subject who employs language.

The main objective of this thesis is to approach leadership from a socially constructed perspective, while taking into consideration that any social

process remains subjective. Visual subjectivity involves the creation of a self-disciplined docile body, self-surveillance, and consequently creating an obedient society by implementing techniques of visual surveillance. Visuality creates a social discourse to impose the social domination over human subjects. Hence, visual artworks can impose a metaphorical disciplinary power of a leader. For example, a leader's portrait observed in different locations can promote the psychological effect of the Panopticon as an institutional apparatus to exercise the power/knowledge theory.

Academic research that focuses on Bedouin Arabia from different perspectives can unveil the sources of the terrorist ideas and deeds that are claimed to be performed under the label of Islam. Academic research in this problematic area unmask the truth about Arabia from a native's perspective; over the ages, Arabia was constructed by Orientalists and through their perspectives. They created few hegemonic versions of their 'Orient' as they imagined and wanted, which was full of fantasies, evils, etc. (Said 2003).

Such a research project can represent the first step in the thousand-mile journey to defeat the terrorist totalitarian ideas that adopt Islam as its divine *raison d'être*.

It remains important to mention that I used visuality as the main means to depict and communicate leadership. Furthermore, I used the Foucauldian archaeology in constructing leadership from historical, spatial, and social perspectives as no social phenomenon can be empirically generalized due to different spatial or temporal settings.

Life, from an archaeological perspective, remains regarded according to certain related historical settings. Our approach to a specific social phenomenon varies from time to time and from place to place.

Foucault (1972) illustrated his argument on archaeology through examples of treatment for madness during the past 200 years. Foucault found that the discourse of madness was entirely changed and the analysis he used to explain this shift proves valuable and should be adopted for different disciplines. Consequently, all concepts, beliefs, and values cannot be generalized for all times and places (Foucault 1974). Similarly, I approached leadership as a social process that differs from region to region and from time to time; it differs even in communities in the same region.

The notion of genealogy leads to the concept of disciplinary power through the system of domination and through using a close surveillance of the worker's efficiency, which leads to implementing the power of gaze by turning humans from subjects to objects.

Using Foucault's genealogy can be a valuable methodology in studying social phenomena including leadership and management. By deconstructing the studied social phenomenon to reach its genesis in its actual historical, social, and cultural settings, it alleviates naïve generalization and incorrect practical implications. Similarly, leadership cannot be studied as a general phenomenon that is explained universally for all times and places.

Leadership theories must continually be re-studied and reconstructed for

each society and for each epoch. They must be localized for specific social groups in every single society.

Visual art contains different discourses; connecting certain meanings and building on the historical and social contexts forms each discourse. Power relations between subjects create discourses, and the relationship between discourses and subjects proves problematic, as we cannot define which precedes the other. Discourse, through power, creates certain knowledge; thus, discourse creates certain versions of the truth.

Another important area in need of deep study in the Bedouin society remains the concept of the panopticon in general and its application. A plethora of debates around the concept exist; for instance, the concept of the synopticon represents the surveillance of the few by the many as a contrary concept to the panopticon, which depicts the surveillance of the many by the few. The synopticon illustrates an important concept, particularly in the analysis of political social media discussions, such as the one I discussed earlier for Sheikh Mohammed and the synoptical effect in the digital age. This takes into consideration the countries of Arabia, for they represent the highest consumer users of social media in the world. Studying the synoptical effect on leadership reflects an important area of future studies in Arabia (Mathiesen 1997).

Contributions of the Study

This study addressed few gaps in the literature, which consist of:

1. Lack of research on Bedouins as a significant ethnic group that has a distinguished lifestyle and hidden cultural values and symbols.
2. Insufficient research on the problematic nature of the Middle East region and different related terminologies including Arabia, Arabic and Islam and their potential connection to extremist ideas that represent a current global threat.
3. Insufficient research on leadership from a visual perspective and the negative visual political propaganda from the audience perspective.
4. Insufficient investigation on the panoptical effect of leaders' images and their effects on creating docile bodies.
5. Insufficient investigation on applying Foucault's genealogy ideas in sociocultural contexts beyond the West in general and in the Middle East in particular.
6. Insufficient investigation on approaching leadership from sensuous and aesthetic perspectives and their effects on social media.

Theoretical Contributions

The development of the leader's image communication process model (Figure 8-2) was a significant theoretical contribution of this study because it incorporates the three key components of the leadership visual communicational process. The model was tested using three different data collections and analyses. As a result, the leader's image communication process model provides an empirical framework to reveal the influence of visual messages that leaders communicate with their audience. This study shows the discursive nature of any visual message through creating a

powerful virtual authority for the aesthetic object, converting it into a subject that can influence an audience. In this sense, the meaning construction process varies among cultures and across time. Hence, any social process cannot be studied without investigating the cultural and historical contexts, which exemplifies the core meaning of the discursive formation of any social process such as leadership.

An additional significant contribution to leadership theory was investigating the discursive dimension across different geographical, historical and intellectual settings of Bedouins. This was done by applying the Foucauldian perspective of interconnected concepts of power/knowledge, discourse, subjectivity, body, symbolism and power of gaze.

A particularly significant theoretical contribution of this study was exploring leadership from Bedouin perspectives, investigating in-depth the reflection of their sociocultural/historical values on Arabia and Islam through studying and applying ideas of prominent theorists including Said (2003), Sharabi (1992), Gramsci (1989), Foucault (1972) and others.

Another significant theoretical contribution of this study was exploring the visual and aesthetic perspectives of leadership in the Middle East, an area rarely explored.

Methodological Contribution

The main methodological contribution of this study is my research design enabling the use of a unique mix of qualitative approaches to investigate the leadership image communication process model based on three different data collections and analyses. In phase one, the model investigated the addresser's perspective, where I based my data generation on two methods: interview and reflection on publicly available images and social media posts. I borrowed a few techniques from the visual genealogy to construct their meanings from the Bedouin's social and historical perspectives. In phase two, the model investigated the message side, which represents the artist's voice by focusing on how visual messages are created. I based my data analysis on a psychoanalytic study of artists' narratives. In phase three, I looked at the audience's perspective in order to understand how different groups of audience perceive the sent message. I used discourse analysis to gather the main themes of leadership from the audience's perspective through a visual message.

Combining these different data analysis approaches and techniques demonstrated a novel and effective method of tackling the complex phenomenon of aesthetic leadership in the Bedouin sociocultural setting.

Practical Contribution

This study targets different groups, namely Bedouin leaders, Bedouin society and the wider business community. As a result, a number of important practical contributions of this study are organized based on each target:

First - Bedouin leaders:

1. This study helps Bedouin leaders identify the common threads that make a Bedouin leader great among his people and peers. Based on this study, a great Bedouin leader is: inspiring, heroic, patriarchal, visionary, humane, happiness creator, charismatic, achiever and self-confidence.
2. This study helps Bedouin leaders identify how to visually communicate the above-mentioned nine Bedouin characteristics.
3. This study helps Bedouin leaders know how to create their leadership myth, through drawing a roadmap for them on how to convey their messages and how to use images to influence their followers' senses. In addition, this study helps leaders to understand their target audience and their frame of references by using the five components: language, culture, faith, climate, and government. As a result, they can tailor make the message accordingly by using the power of symbols and rituals to achieve the highest degree of interpretation according to the leaders' objectives.
4. Based on the above mentioned, applying these findings to develop Bedouin leadership training programs to build leaders that fit the

unique cultural, social and historical settings is valuable in order to develop authentic future Bedouin leaders.

Second - Bedouin society:

It is important for Bedouin society to know how a role model Bedouin leader should be, and if their leaders manipulate their power to negatively influence them. Publicizing this study will not only help Bedouin leaders to improve their communication process, but it will help in showing how the communicated message can be centered on positively impacting followers, and how to keep the communication process interactive between leaders and their audiences in order to improve followers' satisfaction and performance.

Another significant practical contribution of this study is to open the door to measure the power of image. In the era of social media, artificial intelligence has been used widely to analyze texts; however, there is a lack in the focus on measuring the power of image. Therefore, this study will act as a feeder to analyze the audience interactivity on images posted on social media.

Third – Wider business community:

This includes all business communities in the UAE, Arabia or anywhere else.

The main practical contribution of this study for this group is the transfer of knowledge of the Bedouin leadership among those working in business with the Middle East in order for them to understand how they can communicate

their messages, the importance of visuals, the unique sociocultural/historical settings of this region, if they want to create any commercial and human connection. In this way, this sort of study will connect people and contribute to a wider understanding between different societies for the welfare of the region, its economy, its people, and the world through building bridges of business partnerships instead of wars and conflicts.

An additional significant practical contribution to media studies is the method of using the concept of normalization to manipulate certain targeted audiences in a certain desired direction, either by influencing their political decision or their buying choices towards one brand versus another.

Limitations of the Study

I will conclude this chapter by examining the limitations of the study and their impacts on the findings and the opportunities I presented for future studies.

The first limitation of this study entails employing visuality to reveal the meanings of the symbols used to represent the leadership process. Focusing on symbols and visual images with their opaque nature will make it difficult and subjective to interpret them (Davison et al. 2012).

The second limitation of this study comprised using the discourse analysis from a practical perspective. As explained earlier, the discourse analysis remains a vague methodology (Barrett 1991; Rose 2012). Theoretically, discourse analysis represents a valuable method to analyze language and

decipher its hidden meanings by analyzing language in its specific cultural, social, and historical settings and to understand the relations of power between subjects. In practical terms, using discourse analysis presents a challenge. In that sense, the practical consequence of using discourse analysis can be the applying of visual art in constructing a leadership image and to communicate it to the targeted audience.

The third limitation falls in the sample size for the third phase of my empirical study, where I gain insights into the audience's voice on the way it perceives the sent message. I conducted ten interviews with Dubai residents from different nationalities and cultural backgrounds that represented the mix of the Dubai population. Certainly, true representative samples do not exist; however, I minimized the risk of the sample size by conducting semi-structured in-depth interviews and focusing on only three photos of the Bedouin leader, which I used from phase one of my empirical research.

The fourth limitation represented in the paucity of academic studies that focus on Bedouins and their sociocultural, historical settings provided little theoretical basis for my research. Yet, this also represents future research opportunities for me or other researchers to focus on this area of research. The fifth limitation falls in the challenge involved in translating and using Western terms that do not possess an equivalent in Arabic, such as leader, leadership and discourse. A term's translation entails misunderstanding the challenge in using the Arabic equivalent. I overcame this challenge by using these terms in English along with their Arabic translations as I interviewed

artists who had a Western higher education. Hence, all of my interviewed artists grasped the exact meaning of the used terms.

Recommendations for Future Research

As this research touched on the myth of political autocrats of the 'progressive' regimes in the Middle East, this remains a potential area of study that opens opportunities in areas like the power of image, the panoptical effect of images, and the negative use of visuals in political propaganda.

There is a great opportunity for academic research in the area of social media and its use in leadership communication in Arabia in particular, and in other regions of the Middle East in general.

The feminist's perspective of leadership proves another potential area of future focus, mainly in the patriarchal masculine-dominated societies, such as Arabia. A further area of study is how the feminist understanding of gaze is constructed in the distinguished social setting of Arabia, which is based on Mitchell's argument that the person's image can turn the subject into an object (Mitchell 1996).

Another area of great interest is the panoptical effect and surveillance, the individual privacy in the digital age and the role of governments and corporations in practicing surveillance, and how these encroach on an individual's privacy under different labels including national security, marketing data collection, etc. In particular, in the so-called third world

countries, including the Middle East (Hardt and Negri 2001; Weber 2010; Berry 2014).

Finally, I would like to stress through this study that I sought to raise awareness about some important problematic concepts, such as language, culture, identity and meaning from different sociocultural, historical contexts, to familiarize my reader with the unique nature of Bedouin life. I wanted to re-question the problematic nature of the region called the Middle East North Africa and its people from a leadership perspective. This study provided different benefits for academia and the business communities.

Furthermore, this study poses different questions regarding the panopticon and the extreme society of surveillance in which we live, especially in the cities of Arabia, certainly, Dubai. The symbol of the smart panoptical city continues to be revealed through the unprecedented use of CCTV everywhere and the strong level of surveillance within the internet.

Finally, we should consider that “there is no absolute, unconditioned, transcendental stance from which to grasp what is good, right or true...

There is no objective grounds of knowledge” (Solomon and Sherman 2003: 294).

As this thesis has demonstrated, this perhaps presents the greater aesthetic and ethical challenge for leaders and leadership studies.

In a nutshell, leadership proves to be a socially constructed phenomenon; it reflects managing different meanings and people’s experiences of these meanings through visuals and their senses.

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Appendix A (Research Setting)

The aim of this appendix is to describe my research settings mainly in terms of the geography, culture, and family relationships which represents extreme importance for any research project to situate any social phenomenon into its proper context; leadership proves a fluid phenomenon time, place and space influenced; thus, cultures, language, weather hold key effects in defining leadership as a social phenomenon.

Therefore, the first part of this appendix will cover the geographical context along with its effects on social and cultural settings; the second part will cover family business and its unique nature as its distinguished relation to the Bedouin social relations that go beyond business.

Geographical Context

This region that does not possess well-defined borders: Arabia or the Arabian Peninsula (the two terms will be used interchangeably hereafter) and people fail to engender a single nationality: Arabs.

The simplified definition of Arabs for a 'Westerner' serves as the people who speak Arabic or/and the people who live in the Arabic-speaking region of the Middle East North Africa (MENA). Moreover, 'Western' media represents Arabs as nomads who live with their camels in the vast desert of Arabia. Additionally, there exists a misrepresentation and a confusion between Arabs and Muslims (Said 2003). For instance, may Westerners assume any Arab, by default, reflects a Muslim and vice versa.

Furthermore, 'Westerners' look at Arabs and consequently Muslims as the 'Others' who hold totally different values and they consider them as a real threat to the Western values of humanity and tolerance. According to this rationale, the only language Arabs understand conveys the power and violence disseminated through terrorism and instability wherever they go (Said 2003).

Indeed, covering this problematic region and topic proves vital for the main following reasons:

First, literature regarding the sociocultural life of Arabs, remains scant.

Moreover, research on the specific aspects of the Bedouin, as a significant and particular ethnic group, proves even less studied (Al-Krenawi and Graham 1997).

Second, importantly, intellectuals and scholars must fill the gap of misunderstanding between people and raze the walls racial stereotyping erects. Correcting this misinterpretation of the certain people will facilitate in building a more tolerant and cooperative world with less violence and wars.

Third, tribalism, patriarchy, and family business hold interconnected subjects provide distinguishable phenomenon in leadership studies. Hence, my topic cannot receive thorough studied without critically comprehending the dominant character in the family firms identifying who portrays the Father (Patriarch) and how he stands represented in the family, the tribe, and the society as a whole (Sharabi 1992).

Who are the Arabs?

We can simply define an Arab as the one who speaks Arabic as one's mother tongue (Lewis 1993). Yet, this simple definition does not necessarily reveal the real notion of Arabs in the problematic region of the Middle East. Historically, Arabs reflect nomadic raiders who live and wander in the vast Syro-Arabian desert. According to Peter Mansfield (1992); Arabs depict the races that have inhabited the Arabian Peninsula for thousands of years; they are of the Semitic race and they can be divided into two main categories: First, the nomadic who wandered with their flocks searching for water and pasture in the vast desert of Arabia. Second, the inhabitants and settlers around the oases of Arabia, like, Yathrib (renamed as Medina after Prophet Mohammed settled in) in Western Arabia, Petra in Northern Arabia (today's Jordan), and Palmyra in central Syria (Mansfield 1992).

According to few authors, the word 'Arab' was first mentioned in the Assyrian inscriptions announcing King Shalmaneser III defending rebellious movements of few chieftains; one of them was called 'Gindibu the Aribi' (Mansfield 1992). Greeks used the term 'Arabs' for the people who live in the entire geographical region of the Arabian Peninsula, which they termed as 'Arabia' (Mansfield 1992; Esenova 1998; Chatty 2010).

Building on the above background, Arabs represent nomads; yet, and according to Mansfield (1992), part of the Arabs settled around oases of Arabia. Thus, some of the people abandoned the nomadic life. Given the fact that not all Arabs prove nomadic, the nomadic section represented the Bedouins while settling became known as Arabs.

Who are the Bedouin?

To be more precise, I will use the term Bedouin, instead of Arabs, to describe the nomadic Arabs, who portray the main research topic for my thesis. Even though, the words Arab and Bedouin are used interchangeably, they carry varied meaning. As Lewis (1993) mentioned the local understanding of the term Arab or Arabs in the colloquial spoken Arabic illustrates the Bedouins (Lewis 1993).

Therefore, Bedouin in the notion of Arab nomads is one of few communities living in the 'Middle East' and primarily in the Syro-Arabian desert, which encompasses a large part of the Arabian Peninsula. They herd camels, sheep, and goats which contributes to their mobile lifestyle. Moving from a place to place to gain access to water and pasture for their livestock's; moreover, they are divided into different tribes. Genealogists claimed the majority of the Bedouin tribes descended from two main tribes: Adnani of northern Arabia and Qahtani of southern Arabia (Yemen) (Abu-Hakima 1972).

Ostensibly, the nomadic characteristic of the Arab Bedouins came from the geographical nature of the Arabian Peninsula; as it consists of arid desert land with a few remote small fertile areas called oases. Nomadic Bedouins continually move to search for breeding their livestock.

Historically, the Bedouin clans in the Arabian Peninsula can be distinguished by different categories which are:

The nomadic: represented by the shepherds who live in the desert and they move with their sheep looking for more fertile steep lands to feed their animals.

The semi-nomadic: depicted by the clans who live on the edge of the arid steppe lands. This comprises the surroundings of the oases, the small towns in the depths of the Arabian Peninsula, and the areas close to the northern Syrian steppe land.

The rural tribes: who lived in the rural areas which provided the commercial hubs around the desert. These towns existed to service the caravans while they crossed the arid areas.

What is Arabia?

Anthropologists identified distinctive intellectual, anthropological, and sociocultural traditions that form a unique culture for the people who live in the geographical region of the Arabian Peninsula. While the region does not possess a clear definable border from the northern side comprising the Syrian steppe (Badia), which overlaps the Arabian Desert. The northern border of the Arabian Peninsula; commonly called the Fertile Crescent, a crescent-shaped region containing the comparatively moist and fertile land of Western Asia. Archaeologist James Henry Breasted first used this term to define the region that includes Mesopotamia and the Levantine coast of the Mediterranean Sea along with part of the Nile Valley. It depicts a mixed of tribal and non-tribal populations where the majority of them speak Arabic with different colloquialisms. Today 'Middle East' region contains a few communities that historically were settled and created cities. These are considered today as the oldest centers of civilizations such as Damascus, Aleppo, Ugarit and Jericho in the Levant and Ur, Babel, and Akkad in Mesopotamia.



Figure A-1 The Arabian Peninsula



Figure A-2 The Fertile Crescent

Arabic Language

Bedouin Arabs developed a sophisticated language which represents a mix between the northern Semitic languages of the Fertile Crescent including Akkadian, Aramaic, Syriac, and Hebrew and the southern older version of Arabic of Yemen and Amharic. Today's literary Arabic reflects the old dialect of Mecca the Quraysh tribe dominated. The Holy Quran provided the legitimacy and dominance of Arabic dialect of Quraysh.

Arabic linguistics researchers consider Qurayshi version of Arabic as the highest linguistic achievement of the Arabic language (Shouby 1951). In fact, the Quran is the main protector of the Qurayshi version of Arabic. The Holy Quran protected the Qurayshi version of Arabic from being divided into different local languages; a similar scenario of the European Latin languages that developed from the medieval written Latin language into different nowadays Romantic languages.

Language exerts a strong influence on the psychology and culture of people that use it and vice versa, language stands influenced by the psychology and culture of the people (Shouby 1951). This holds why Western writers stereotype Arabs as anyone speaks Arabic and they categorize them as a group of people that have similar psychology and culture. This proves inaccurate as there are lots of anthropological differences between Arabic-speaking people who live in different regions, such as the Fertile Crescent, North Africa, and the Bedouins of the Arabian Peninsula. Certainly, there exist similarities between the Bedouins of Arabia and the Bedouins in the Fertile Crescent due to their network of kinship.

These differences in culture and psychology can be seen in the difference in

the spoken colloquial Arabic, which differs from area to area and from country to country. Literary Arabic holds the same for all Arabic speakers; yet, literary Arabic is not a spoken language, it remains the written language of highly educated people and the language of the sacred verses of Quran. Currently there exists a complete division between literary Arabic and the different colloquial Arabic 'languages'.

The Tribal Nature of Bedouin

Bedouin reflects the name for the dwellers of the Syro-Arabian desert.

Traditionally, Bedouins herd of sheep, camels, and goats; they live a mobile lifestyle. They move from a place to place to gain access to water and pasture for their livestock's and they divide into different tribes. The Bedouin tradition holds based on three main characteristics: Tribal, Nomadic and Pastoral.

Bedouin society traditional and patriarchal remains based on a tribal system. This conservative society forms a collective identity centered on the loyalty to the family and to the clan (Al-Krenawi and Slater 2007).

The tribe depicts a collective social structure of relations between a group of people tied in a network of kinship (Chatty 2010). The tribal identity extends an individual identity as belonging to the one's family. In fact, the tribe represents the larger family for the tribesmen. Tribal roots go back thousands of years (Yaphe 2007; Chatty 2010).

Bedouin tribes are ruled by leaders called *Sheikhs* (singular *Sheikh*) and tribe members obey their leaders and respect them; loyalty illustrates the main fundamental value between tribe's members who are bonded

genealogically (Mizel 2009).

Bedouin culture deeply rooted with hierarchy and social belonging than can be seen in different aspects: First, large tribes garner more power than small ones and that provides each tribe with a status hierarchy in respect to other Bedouin tribes (Al-Krenawi and Graham 1997); second, families are divided into three main social strata: (a) the original, that belongs to the nomadic Arab Bedouin families, which can be traced back for hundred years; (b) the non-nomadic Bedouin peasants who live in the nearby cultivated areas and work in the tribes' lands, this category can be seen in different areas in today's Syria and Iraq; (c) the slaves that do not belong to the nomadic Arab Bedouin families and mostly they possess black skin; they are the ancestors of the enslaved captives from different areas, especially Africa (Al-Krenawi and Graham 1997).

Today, Bedouin style of life proves rare; in fact, Bedouins remain in a full transitional phase that affects the cultural, social, political, and economic aspects of their life (Al-Krenawi and Graham 2005). This transitional change occurred for two main reasons:

First- the Arabian Peninsula including the Syro-Arabian desert was divided into different states; hence, exerted a negative influence on the nomadic culture of Bedouin as each of these new states issued laws and regulations and restricted people's movement. Moreover, each of these states issued laws and regulations that conflicted with the Bedouin unwritten customary laws. Specifically, they urbanized the Bedouin nomadic life mainly for security concerns (Thomas 2003).

Second – discovering oil in different states of the Arabian Peninsula

influenced the lifestyle of Bedouin, for it triggered them to abandon the tough nomadic life and to adopt the easy modern life. Consequently, huge modern urban centers were built, and Bedouin became permanent dwellers of cities. Today, we can see that mix between Bedouin traditions and the modern lifestyles whenever we visit urban centers in the Arabian Peninsula, such as Dubai, Abu Dhabi or Riyadh.

The Tribal Values

According to Esenova; tribes possess four main characteristics:

- (a) there exists a solidarity between the tribe's members. The Arabic adage best expresses the solidarity of the Bedouin tribal values: "I against my brother, my brother and I against my cousin; my brother, my cousin and I against the world";
- (b) the kinship relation between the tribe's members; as the Arabic traditions claimed each tribe goes back to one ancestor;
- (c) traditional leadership based on succession and hierarchical authority and remains controlled by one family, which is the closest to the founding ancestor.
- (d) Compact residence (Esenova 1998).

In this respect, tribal values are based on honor, solidarity, pride, loyalty, independence, and defiance of hardship. A tribe's chief stands not the only decision maker as forum of elder heads of families make major decisions (Al-Krenawi and Lightman 2000).

Family Firms

What is the family business? What holds the main characteristics of any certain family firm as the core relation system of the Bedouin society remains the family. Business and government are managed as family firms. Dubai, as a city-state, is managed as a family firm and the Bedouin leader represents its CEO. Leadership succeeds from one generation into the next. The royal family owns all major firms in Dubai. For instance, Dubai Holding, the global investment holding company that develops and manages a different portfolio of companies remains majority owned by Sheikh Mohammed bin Rashid and it stands part of Dubai, Inc. Incorporating this section about family firms will put my reader into the social context of the Bedouin Arabia.

Family business represents 35 percent of the Standard and Poors' 500 Industries and account for 18 percent of outstanding equity (Anderson and Reeb 2003). Despite the high importance of family firms to the economies and national development; there exists still little amount of academic literature written about family business; thus, the academic research on family business remains in its infancy stage (Poutziouris et al. 2006). The lack of a cohesive structure and unified methodology in studying family firms contributes to the gap (Habbershon and Williams 1999). However, family business, as a field of study, continues to develop in the recent years due to the large contribution of family business practitioners whose efforts focused on practice-based research and case studies (Poutziouris et al. 2006).

Different fields contribute to the family business as a field of study including entrepreneurship theory, agency theory and small business management.

Family enterprise proves not a simple kind of enterprises. The complexity

comes from its dual nature between two separate but overlapping systems: the family and the business (Distelberg and Sorenson 2009). Taguiri and Davis (1982/1996) added further complexity to the discipline by adding a third system which holds the ownership (Distelberg and Sorenson 2009). Hence, one cannot understand the family enterprise without comprehending the interdependence; yet, the separate relationship between the three systems defines their subsystems and boundaries.

As a family business has two different components: a) social which is represented by the family; and b) economical illustrated by the business, understanding the social component of the family business stands highly important due to the strong effects on the formation of family or nonfamily businesses. According to the theory of the family firm; four distinct systems remain interconnected, the family, organization, nation, and society (Alwuhaibi 2009). The sociocultural elements exert strong effects on the formation of family or nonfamily businesses. Traditional societies support noneconomic objectives; thus, family firms stand encouraged in such societies (Alwuhaibi 2009).

Sharama (2004) argued that there should be classification systems to distinguish family from nonfamily firms and then to differentiate between the different types of family firms. Furthermore, the literature on family business holds organized on different four different levels of analysis: a) individual regarding founders, successors, nonfamily employees, and women; b) interpersonal relations in terms of the conflicts resolving; intergenerational transfers, c) organizational in terms of capital and strategy; and d) societal in terms of role of family firms in a particular society (Sharma 2004).

According to Litz (1995)

“A firm may be defined as a family business to the extent that ownership and managerial control are concentrated within a family unit. This assertion is complemented by the second approach where a firm is defined as a family business to the extent that its members desire to increase intra-organizational family-based ownership and/or managerial control. A logical extension of these two approaches is to explore their possible integration” (Litz 1995).

Hence, two main approaches define a family firm where the ownership and the managerial controls are concentrated within the family.

Tagiuri and Davis (1996) explained the overlapping systems and their different relationships in any family firm; a) family, through having more than one family member in the management of the firm; b) ownership, as one family owns the majority of the firm; and c) the business and the relationship with nonfamily managers and employees. The relationship between these three systems proves the defining factor of the success or failure of any family firm (Tagiuri and Davis 1996). Studies show that conflicts emerge in family firms, as the three systems of relations (family, ownership and the business) are overlapped. The main objective of these firms proves not merely economical, other objectives were identified including employee satisfaction, financial security, job security, personal advancement, corporate citizenship and products (Tagiuri and Davis 1992).

Astrachan et al. (2002) developed the Family Power Experience Culture Scale (F-PEC) to measure family involvement; in this respect, F-PEC measures three elements: a) power through the family ownership, board

structure, corporate governance, and management; b) experience in relation to succession and family generations, the value of experience increases by the number of generational transfer that occurred, in addition to family members that involve and contribute to the business, who they are and how many of them; and c) culture in relation to extent to which family and business values overlap, in addition to the family commitment to the business (Astrachan et al. 2002).

Jensen and Meckling (1976) argued there exists a direct effect for agency theory on family business when they commented on the importance of both economic and noneconomic goals in the success of any family versus nonfamily firm. They defined agency relationship as “a contract under which one or more persons (the principle) engage another person (the agent) to perform some service on their behalf which involves delegating some decision making authority to the agent” (Jensen and Meckling 1976). Jensen and Meckling (1976) outlined three main reasons why family firms that are privately held and family managed do not incur significant agency costs: a) the alignment of interest in terms of growth opportunities and reduce risks between owners and managers; b) owners’ personal involvement assure that professional managers do not misallocate resources in a way that affects the owners’ wealth; c) family management reduces further agency costs due to the control of any agency problems (Jensen and Meckling 1976; Schulze et al. 2001).

The agency costs increase in a nonfamily business as an “agent” must to be hired to maximize the “principle” ‘s welfare; indeed, the agency conflict arises through the separation of ownership and management control (Jensen and

Meckling 1976; Fama and Jensen 1983). Consequently, the total operational costs arise due to the increase in agency costs for nonfamily organizations and due to the increased costs of monitoring and controlling since the decision maker managers are not the owners (residual claimants). Owners must establish an effective system of controlling the decision-making process as aligned with the owners' real interest. This system of control gains complexity and costly in large organizations, yet the decision-making process garners more efficient due to the specialization (Fama and Jensen 1983).

La Porta et al. (1999) added to the above the owner-owner agency problems, where the majority owning parties, more often the founder of the firm or his dependents control the decision-making process and that drive for a poor protection for minority shareholders, especially in countries with poor shareholder protection (La Porta et al. 1999).

Schulze (2001) contended family ownership and management exposes family firms to a different agency problems, albeit, the above-mentioned three reasons that reduce agency costs through introducing the concept of altruism by which it threatens the performance of family owned and managed firms (Schulze et al. 2001).

Consequently, different sorts of agency problems can be found in family firms. Managers from the controlling leading families act solely for the favor of one shareholder, which represents the controlling families' but not for the favor of other shareholders in general. This is the case in large family firms whenever the ownership of these firms holds not 100 percent for one family where there exist different other shareholders and the controlling family owns at least 51 percent of the votes (Morck and Yeung 2003). Chrisman, Chua

and Litz (2004) compared the agency costs of family and nonfamily firms and they found that family firms (Chrisman et al. 2004). In summary, family firms possess a have lower owner-manager agency costs than nonfamily firms; yet experience higher owners-owners agency costs that mainly lead to risk aversion. Furthermore, owner-owner agency issues affect the weak legal protections for minority shareholders (Chrisman et al. 2010).

This appendix has traced the literature around the geographical context of my research, which holds Arabia and its distinguished sociocultural community of Bedouin Arabs along with their distinguished language that was protected by the verses of Quran. The second section of this appendix focused on family firms of which I traced some of the prominent literature around family firms showing the importance of family business relations to the traditional society of Bedouins as the tribe's leadership model holds based on family business.

Appendix B (Paintings - Artists)

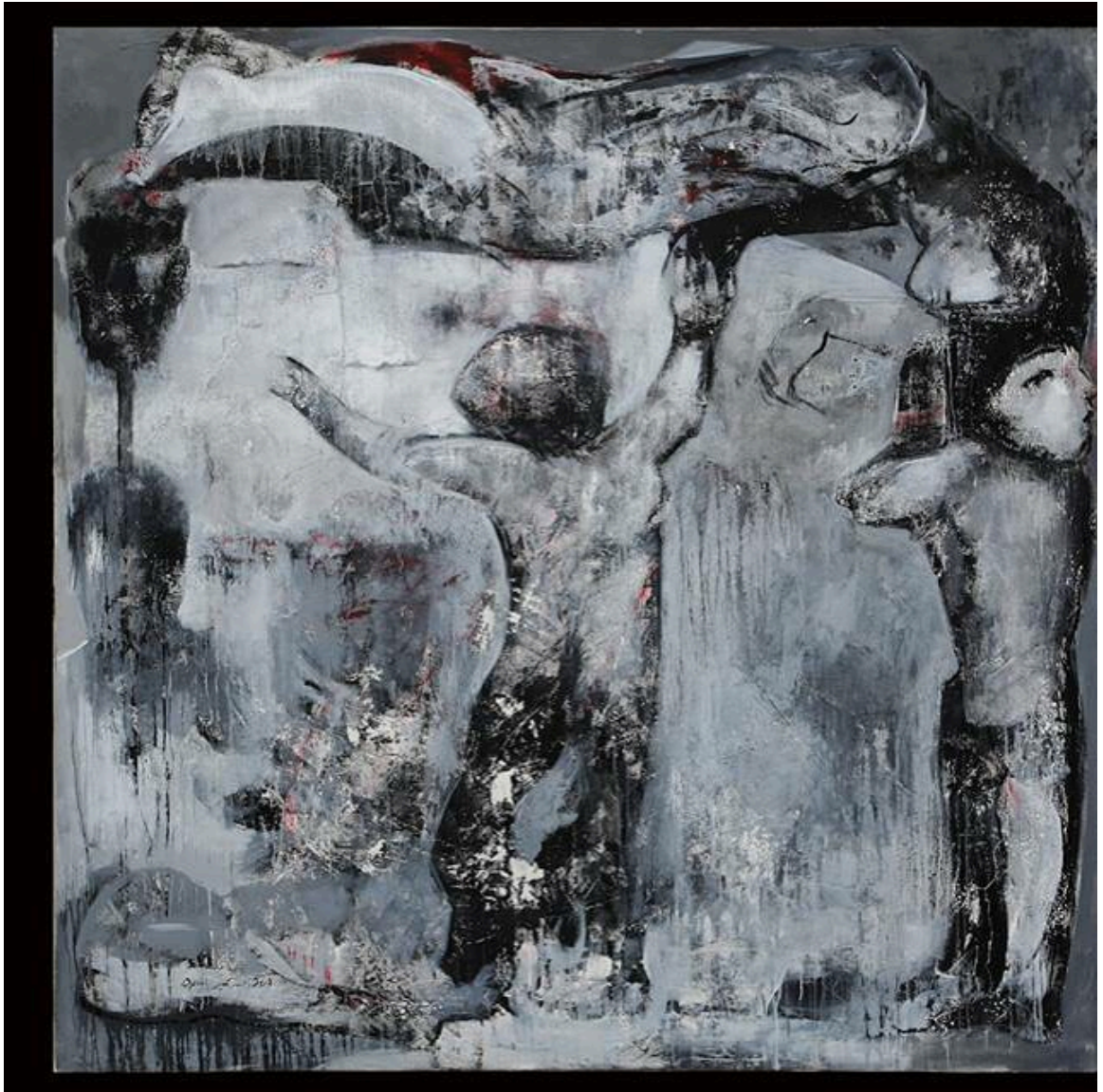


Image 1 – Ismail Rifai – Grey Period – painting one



Image 2 – Ismail Rifai – Grey Period – painting two



Image 3 – Ismail Rifai – Grey Period – painting three (180 x 180 cm) –

Acrylic on Canvas - 2012



Image 4 – Ismail Rifai – Grey Period – painting four

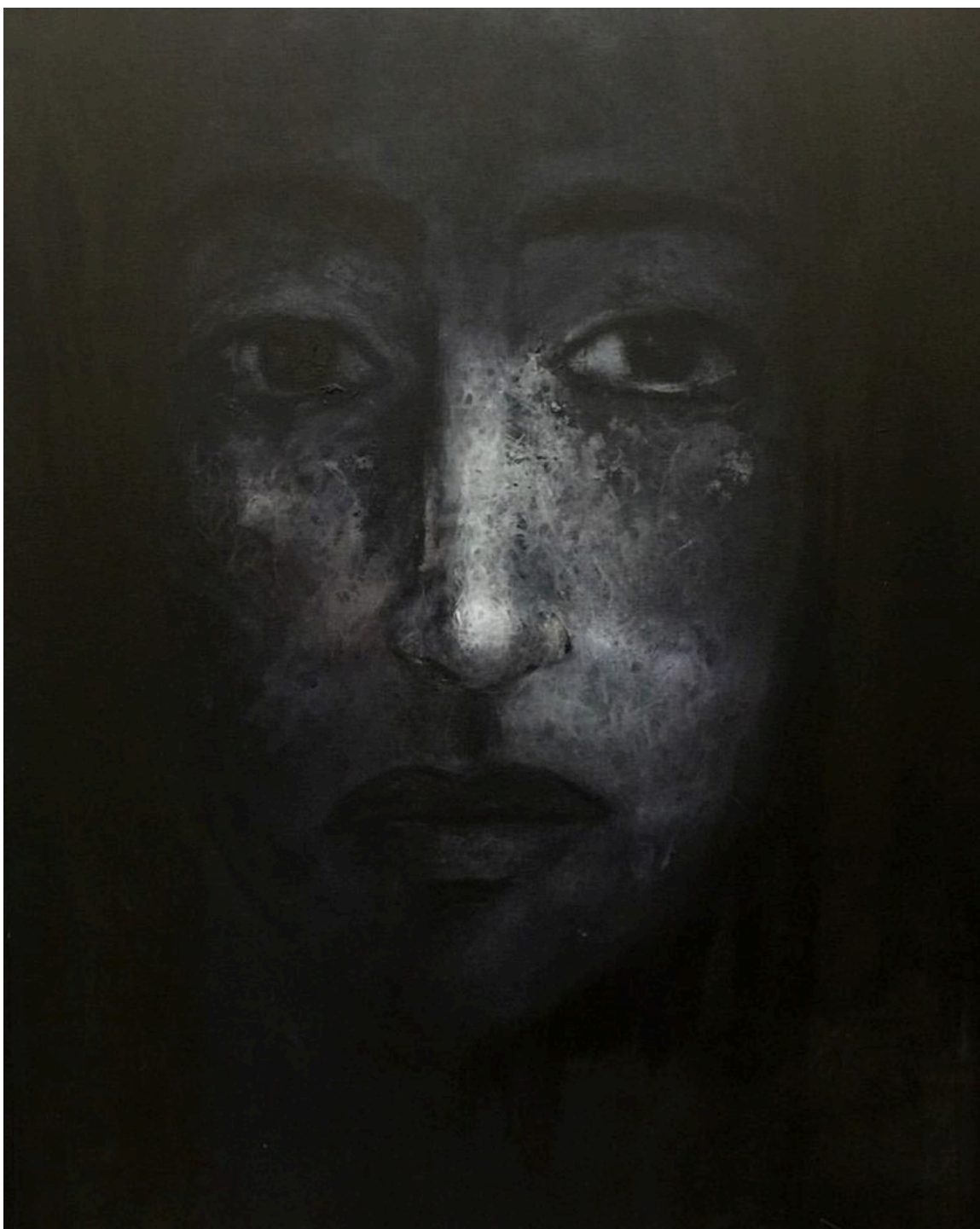


Image 5 – Ismail Rifai – Savior Period – painting one



Image 6 – Ismail Rifai – Savior Period – painting two



Image 7 – Ismail Rifai – Savior Period – painting three

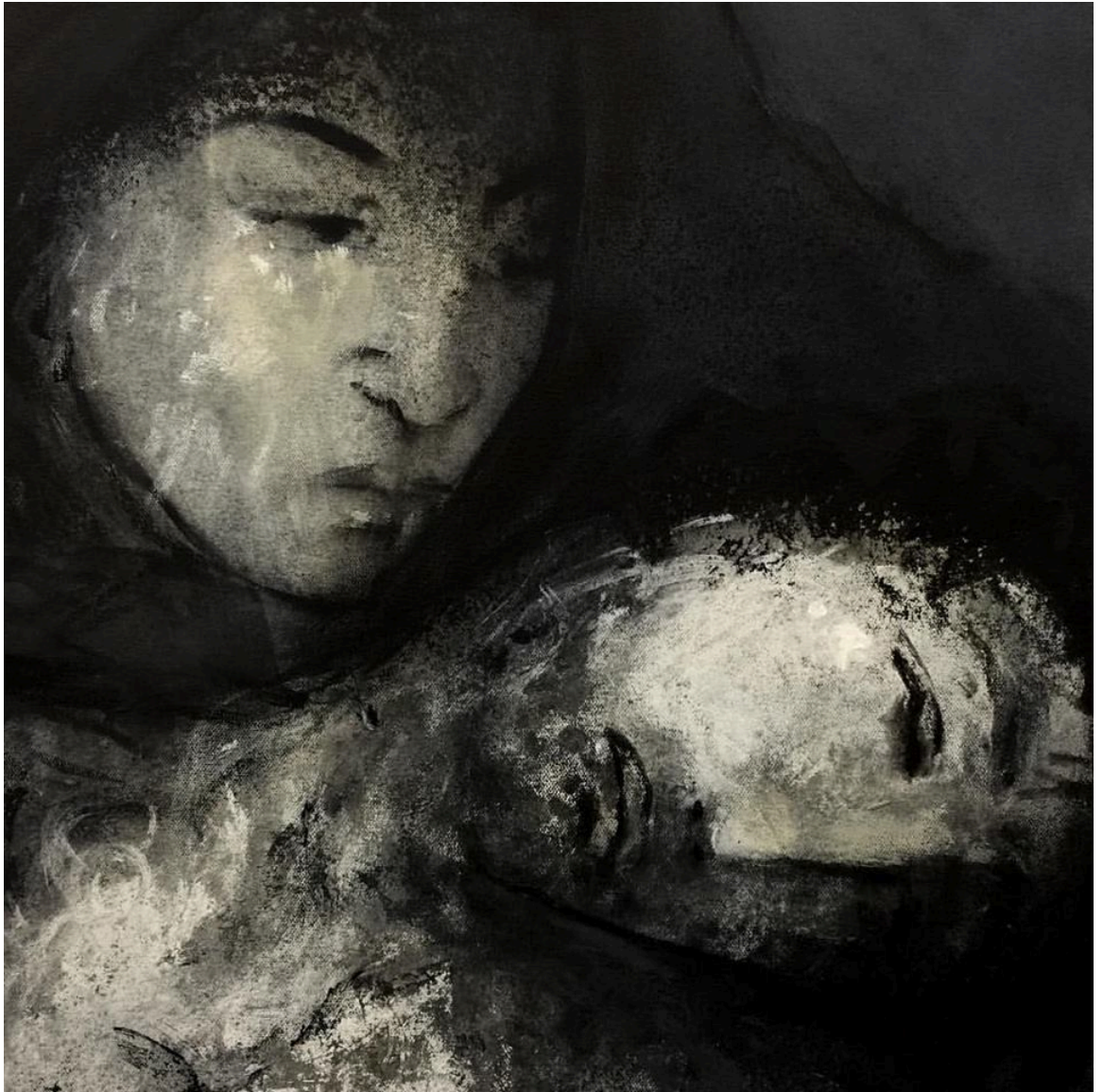


Image 8 – Ismail Rifai – Savior Period – painting four



Image 9 – Ismail Rifai – Savior Period – painting five – The Last Supper (300 x 150 cm)

Acrylic on canvas - 2017



Image 10 – **Wail Murib** – Music Theme – painting one



Image 11 – Wail Murib – Music theme – painting two



Image 12 – Moosa **Al Halyan** – Sheikh Zayed – painting one



Image 13 – Moosa **Al Halyan** – Sheikh Zayed – painting two



Image 14 – Moosa **Al Halyan** – Sheikh Zayed – painting three

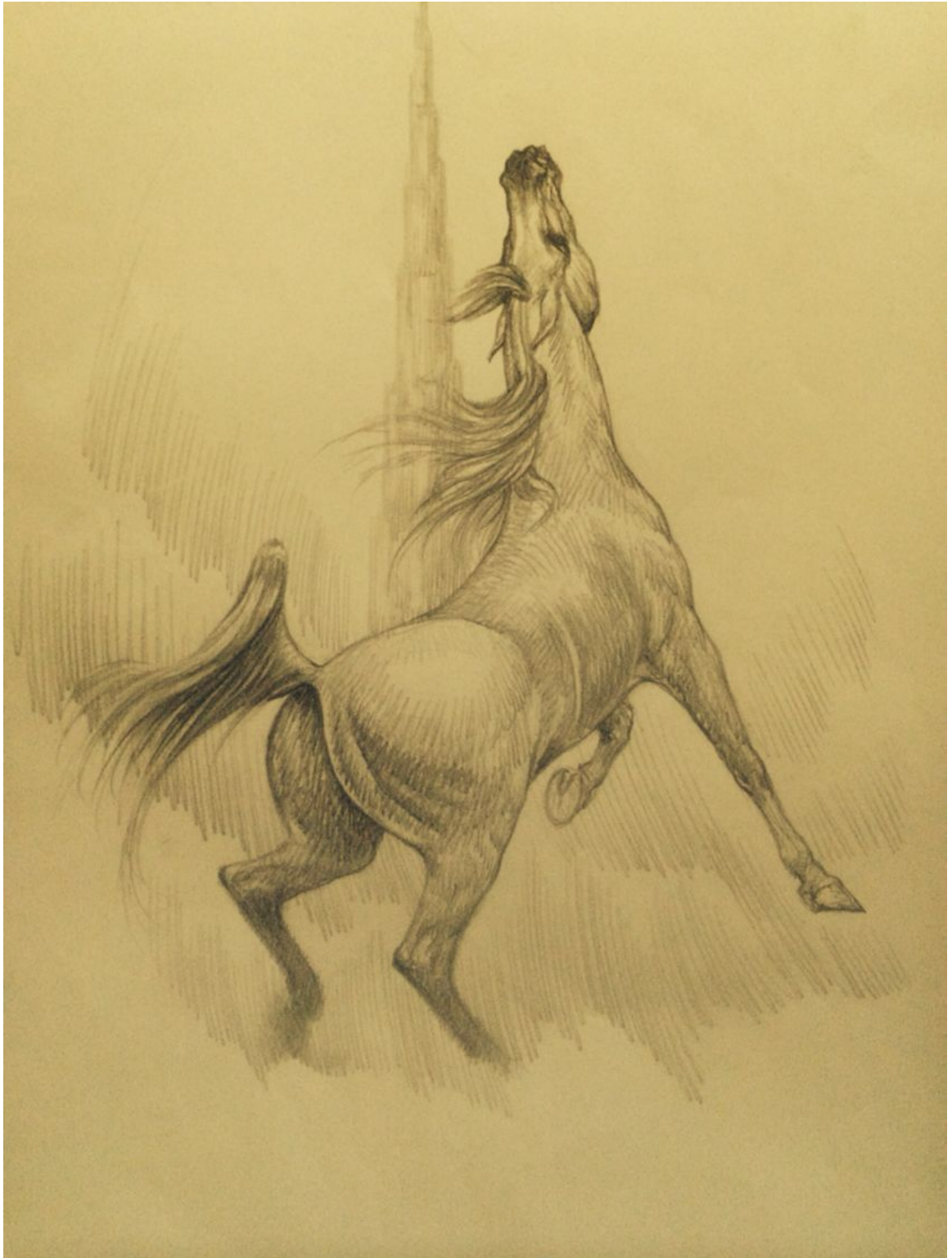


Image 15 – Moosa Al Halyan – Arabic horse – painting one



Image 16 – Moosa Al Halyan – Arabic horse – painting two



Image 17 – Sattar Kawoosh – A dream near the window



Image 18 – Sattar Kawoosh – Play with 3 hands



Image 19 – Waddah Al Sayyed – Manuela



Image 20 – Waddah Al Sayyed – Nara



Image 21 – Najat Makki – Rhythm of Women



Image 22 – Najat Makki – Formation

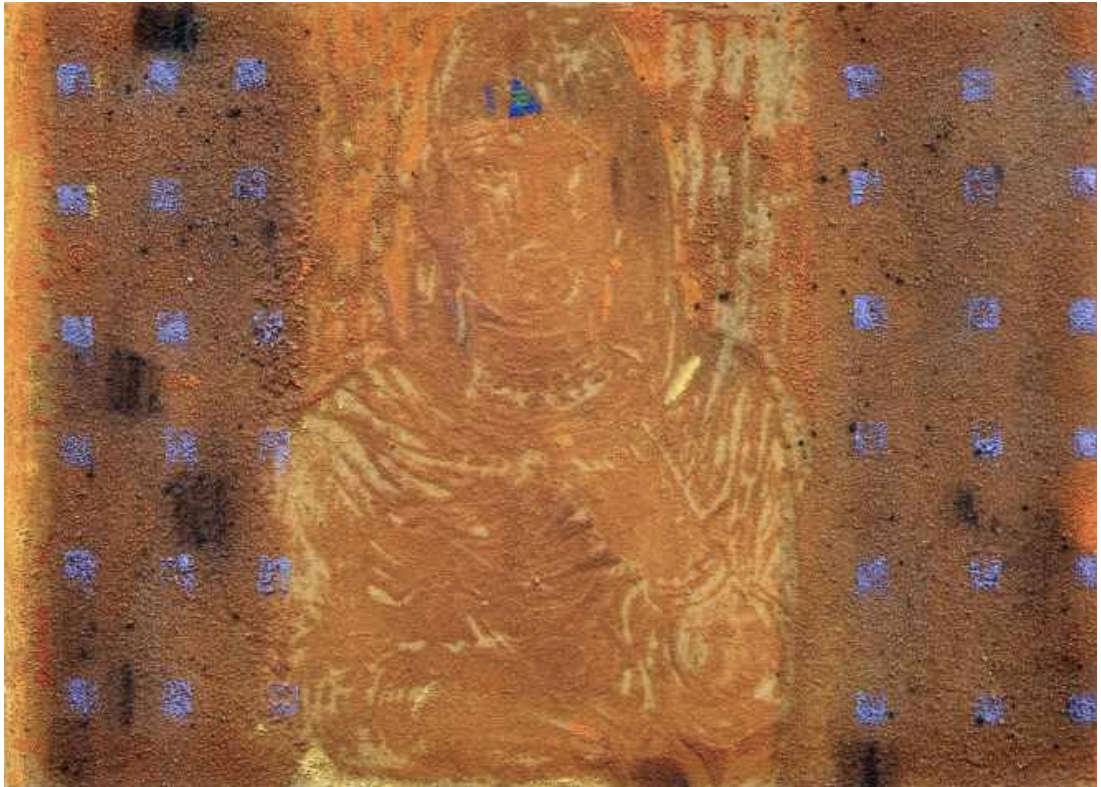


Image 23 – Nizar Sabour – Palmyra Icons



Image 24 – Nizar Sabour – Happiness Without Title 2



Image 25 – Nizar Sabour – Invitation for Life 2



Image 26 – Nizar Sabour – War Time

Appendix C (Interviews- Artists)

The Arabic transcript of the interview with Artist Fawaz Arnaut

عامر: بدايةً أود أن تعرف لنا طبيعة رسم البورتريه في أعمالك الفنية؟

الفنان: منذ بداياتي في معهد فتحي محمد في مدينة حلب، كنت تحت إشراف مجموعة غنية من الفنانين السوريين كالفنان الاستاذ لؤي كيالي و الاستاذ اسماعيل حسني مما اغنى مهاراتي الفنية و زاد من اهتمامي بتطوير تلك المهارات إلى تمكنت من رسم ما يقارب خمسة بورتريهات في اليوم الواحد تقريباً خلال تواجدي كطالب في المعهد.

و الجدير بالذكر، أنه في ذلك الوقت لم أكن اتجاوز السادسة عشر من عمري، مما أثار اهتمام الاساتذة الفنانين فتلقيت الكثير من الدعم و التشجيع حيث ازداد شغفي و حبي لفن رسم البورتريه.

بعد الخبرة الطويلة في مجال رسم البورتريه، أستطيع أن أؤكد انه ليس كل فنان تشكيلي قادر على اتقان هذا الفن. لرسم البورتريه شروط معينة تبدأ بمعرفة الشخص المراد رسم البورتريه له. بمعنى انه يجب ان تنشأ نوع من الصداقة الشخصية ما بين الفنان و الشخص المراد رسمه بهدف اخراج مكنونات الشخصية التي تضيف جمال و احساس للوحة البورتريه. و الجدير بالذكر أن الهدف من هذه العلاقة هو فهم الشخصية الداخلية للإنسان بهدف رسم الشخص و ليس الشكل فحسب و هذا ما يميز فن البورتريه عن باقي أنواع الفنون التصويرية و التشكيلية.

عامر: أستاذ تقصد بأنه يجب دراسة نفسية الشخص المراد رسمه قبل رسم الشكل؟

الفنان: تماماً، لأن هذا ما يميز فن البورتريه نسبة للمتلقى حيث يستطيع رؤية جمال النفس و الشكل معاً في اللوحة.

عامر: هذا تحديداً ما أتطلع للتركيز عليه، حيث أن الفنان التشكيلي هو ليس فقط عبارة عن كاميرا تصويرية، بل هو نقل صورة عن شخصية الإنسان بكل ما يتضمنه من شكل و مضمون.

الفنان: صحيح، إن فنانين البورتريه المحترفين هم من يرسمون الشخص و ليس الشكل فقط. بمعنى رسم الشخص بكل ما يتضمنه من مشاعر فرح و حزن و حب و ود، كما مشاعر غضب احيانا و حتى جوانب نفسية اخرى إضافة للمسمة الفنان الفنية.

عامر: هنا يمكننا القول بأن فن البورتريه هو بحث في ذات الشخص المراد رسمه أيضا.

الفنان: صحيح. في الواقع انه اسوء انواع فن البورتريه هو رسم الشخص بشكل سريع و لحظي. مثال ورشات الرسم في الطرقات و التي يوجد بعضها مما هو جيد جدا و منها ما هو سيئ، و لكن بطبيعة الحال هذا النوع من الرسم لا يسمى بورتريه و إنما رسم لحظي فقط لا غير. بينما اولى أصول فن البورتريه هية المعرفة الداخلية للشخص، إضافة لدراسة الفنان للوحة البورتريه من حيث الإضاءة و الزاوية و الملابس.

عامر: الاستاذ ضمن هذه الشروط، هل من الممكن رسم شخص من على صورة ما؟ في حال عدم تواجد هذا الشخص بشكل آني؟

الفنان: لا.. لا يمكنني رسم هذه الانواع من الصور، لأنها لا تتدرج تحت فن البورتريه.

عامر: الاستاذ... هل ترسم بعض الشخصيات العامة؟ كالفادة العالميين، أو رجال أعمال عالميين؟

الفنان: نعم، قمت برسم شخصيات عامة في دولة الإمارات العربية المتحدة. مثال الشيخ محمد بن راشد آل مكتوم، كما رسمت بعض من أفراد أسرته. إضافة لشخصيات هامة أخرى.

عامر: هل ترسل هذه اللوحات لأصحابها؟ أو انك ترسمها و تحتفظ بها في أرشيفك الخاص؟

الفنان: يوجد هناك بعض اللوحات التي أرسلها لأصحابها، و البعض الآخر احتفظ به في أرشيفي الخاص و لكن من غير الممكن عرضها او بيعها لأنها لشخصيات عامة و على مستوى عال من الاهمية و الخصوصية. و الجدير بالذكر، أن رسم شخصية عامة او قيادية معينة، تخضع لشخصية الفنان باعتقادي. بمعنى انه عندما يريد الفنان رسم قيادي ما حيث هنالك بالاصل نوع من العلاقة الطيبة ما بين الفنان و القيادي فإنها تختلف كلياً عن رسم قيادي آخر و مشاعر خوف أو ريبة تسيطر على ريشة الفنان. أنا شخصياً اعتمد كلياً على إحساسي الداخلي لدى لقاء أي شخصية كانت، حيث من الممكن أن اشعر بارتياح او العكس و الذي بالضرورة يؤثر على اخراج البورتريه.

عامر: في واقع الأمر، هذه النقطة مهمة جداً بالنسبة لي، لأن فكرة البحث الذي أقوم به حالياً تقوم على مبدأ القوة و التأثير. مثال على ذلك انه عندما ارى لوحة ما، فما مدى قوة أو تأثير هذه اللوحة بالنسبة للمتلقي.

الفنان: صحيح. اللوحات و المعارض الفنية لها أثرها الكبير على المتلقي. و أيضا التأثير الكبير على الفنان نفسه. بمعنى انه من الممكن ان اشاهد فيلم سينمائي ما و اتأثر به حد البكاء.

عامر: نعم، هذه من مميزات الفنان حيث انه مرهف الاحساس و عاطفي جدا.

الفنان: نعم، أذكر في طفولتي عندما كنت ارى الطائرات الحربية، أشعر بفيض من مشاعر الغضب و الخوف ضد و من العدو. أنا ولدت في بيت ثقافي غني جدا، حيث كانت القراءة من اساسيات الحياة اليومية لكل فرد من افراد عائلتي و لكن هذا لم يمنع من كون شخصيتي و طبعي اساسا عاطفي بامتياز.

عامر: في حقيقة الأمر نحن شعوب عاطفية بطبيعة الحال و هذه مشكلة كبيرة تواجهنا في هذا العصر.

الفنان: نعم، تمتاز الشعوب العربية بالعاطفة بشكل عام، على عكس الشعوب الاجنبية حيث العاطفة لا تشكل حيز من مجمل حياتهم اليومية.

عامر: الاستاذ..... بشكل عام، هل من الممكن ان ترسم جسم الانسان كامل، او فقط ترسم وجه الشخص؟

الفنان: نعم، أستطيع ان ارسم الجسد كامل، او الوجه فقط على حسب الرغبة.

عامر: ما هي نسبة الاجسام الكاملة في لوحاتك الفنية؟ هل يغلب عليها البورتريه فقط او للجسد الكامل نصيب جيد ضمن أعمالك الفنية؟

الفنان: بشكل عام انا متمكن من عدة انواع من الفنون. الرسم الكاريتوري، رسم المجسمات و البورتريه بالدرجة الاولى طبعاً. و لكن شخصياً، أنا أميل بشكل كبير لرسم جسم الانسان تحديداً.

حاليا ارسم البورتريه في حال الطلب فقط، و لكن ارسم جسم الانسان بشكل اكبر و خصوصاً جسد المرأة، من حيث التفاصيل و الوجه و لكن أهم عامل هو البحث عن اللحظة الصعبة و أجسدها في اللوحة لتتنقل المشاعر و الاحاسيس للمتلقي.

عامر: إذا في اعتقادك الشخصي استاذ ، ان هذه المشاعر التي يحاول الفنان تضمينها في لوحاته هي في واقع الأمر تؤثر بشكل كبير على حالة المتلقي.

الفنان: طبعاً، حيث ان المتلقي يحاول اكتشاف خبايا هذه اللوحة اضافة لانه بإمكان المتلقي ان يكتشف خبايا الفنان من خلال اعماله.

عامر: اذا، اللوحة الفنية تعكس شخصية الفنان و قرأنته الشخصية للعمل الفني.

الفنان: نعم، هي ايضا تعكس الحالة النفسية للفنان اثناء رسم العمل الفني. كما تترجم مشاعره من حزن، او حرمان، الخ.

انا شخصيا، اسعى دائما للتركيز على اللحظات الحزينة و الكئيبة في حياة الانسان.

عامر: بالعودة لرسم الشخصيات العامة و التي على مستوى عال من الاهمية، اود ان اوضح بان البحث الذي اقوم به هو عبارة عن دراسة قوة اللوحات لشخصيات هامة على الاشخاص التابعين لهذه الشخصيات. مثال (تأثير لوحات الشيخ خلف الحبثور على موظفين شركاته)

الفنان: طبعا عندما نريد رسم شخصية هامة ما، يجب أخذ بعض الشروط بعين الاعتبار. من الممكن ان تكون شروط غريبة في بعض الأحيان و التي تأتي احيانا نتيجة طريقة تفكير معينة بحب السلطة و القوة اضافة لبسمة و بساطة في الشكل بأن معا.

عامر: بعض الدراسات تشير الى ان الشكل الخارجي للقائد يؤثر بشكل كبير على قوته و سلطته. انت كفنان بورتريه، كيف تتعامل مع هذه الحالة لاطهار نقاط القوة و البورتريه و اخفاء العيوب التي قد تعتبر نقاط ضعف في بعض الاحيان؟

الفنان: نعم، نواجه هذه الحالات في معظم الأحيان و نعالجها عن طريق اختيار الإضاءة و الزاوية المناسبة التي تساعد في اخفاء العيوب و اظهار مواضع القوة و خصوصا عند رسم الشخصيات القيادية و التي تكون على مستوى عالي من الأهمية.

عامر: في الحقيقة، توجد بعض الدراسات الغربية التي تفيد بأن تصاميم و محتويات المكاتب التجارية للشركات هي تعبر في الحقيقة عن طبيعة الإدارة في هذه الشركات. و لكن اريد من حضرتك ان توضح لي نقطة معينة نسبة لخبرتك الكبيرة في مجال فن البورتريه. اذا فرضنا أن قائد ما طلب ان ترسم له بورتريه بشروط محددة بأن تنقل صورة القائد القوي و الحازم، و في نفس الوقت ان تنقل صورة الرجل الخير الكريم و المتقف. كيف يمكن ان تنقل هذه الصورة؟

الفنان: نعم، ننقل هذه الصورة حقيقة من مجموعة عوامل مهمة كالتصميم الداخلي للمكان اضافة للوحات البورتريه لتعطي شكلا متكاملًا عن الصورة المراد إيصالها.

عامر: هل سبق و شاركت في اعمال تصميم داخلي لأماكن معينة؟

الفنان: في الحقيقة، إن اختصاصي الاكاديمي هو هندسة التصميم الداخلي.

عامر: شكرا جزيلا.

The Arabic transcript of the interview with Artist Ismail Rafai

تفريغ مقابلة مع الفنان اسماعيل الرفاعي

يوجد في الذاكرة الجماعية للبلد يوجد اعتراف بشرعية القادة. هم ينتمون لأسر و عشائر معترف بها تاريخيا بأنها تمثلهم، حيث أنهم و ضمن العرف القبلي يستمدون شرعية وجودهم من مفاهيم اجتماعية متأصلة في قناعاتهم و بالتالي لا وجود للهيمنة للصورة البصرية التي تنتجها المؤسسة الرسمية. موجودة بحدود معينة كترسيخ لهذا لرمز.. و لكن دون وجود توتر أو كالأخ الذي نراه في دول دكتاتورية كسوريا و غيرها. و هنا نستذكر رواية جورج أورويل 1984 حيث تم ذكر الأخ الأكبر و وجوده في كل مكان و بشكل مشابه تم رفع شعار الأب القائد الخالد للأبد حافظ الأسد في سوريا حيث أنه لم يأت هذا المفهوم بشكل اعتباطي. هذا يأتي ليدخل في اللاوعي للمواطن أن هذا الشخص لا يمكن المساس به أو الاقتراب منه. و تحولت المادة البصرية من رمز سياسي إلى رمز عقائدي له علاقة بالايمان فعلا، حيث يصبح المواطن على قناعة فعلية و إيمان مطلق بأن هذا الشخص خالد فعلا لا يمكن الاقتراب منه.

لذا عندما قامت الثورة السورية، أول ما تم القيام به هو تحطيم جميع التماثيل (أو الأصنام بهذا المعنى للكلمة) حيث تم تمزيق الصور كرمز للقرار الذي تم اتخاذه لكسر هذه الأبدية على الإطلاق، فهي أول ردة فعل يقوم بها اللاوعي رغبة منه بالتخلص من (الهيمنة) الوجود البصري ل هذا الشخص (الديكتاتور). في هذا الخصوص الوجود البصري هو رمز هيمنة أكثر مما هو رمز فني هو رمز له علاقة بصيغة سياسية تتحول تدريجا مع التكرار إلى جزء من قناة و اعتقاد المواطن. من هنا أرى بأن استخدام هذه الرموز في كل مكان كالتماثيل و صور حافظ الأسد على الدفاتر المدرسية هو نموذج و أسلوب متبع و موجود أيضا في عدة دول و أنظمة ديكتاتورية. كما يترافق النص البصري مع خطاب موازي له في الاعلام في الأغنية في القصيدة حيث يتم استثمار الفن من قبل آلة الاعلام الرسمي لصالح تكريس تلك القيم و ترسيخها و هذا موجود في مصر و ليبيا و تونس و باقي الدول العربية. لكن دول الخليج و خاصة الامارات أقل نسبيًا و ذلك لوجود القبول المبدئي و الايمان الراسخ و القناعة بأن القادة هم أصحاب البلاد.

هنا استذكر حوار قد أجرته مع أحد المعمرين في رأس الخيمة و كنت أسأله عن تطور الحياة هناك و سألته عن الشيخ حاكم رأس الخيمة و ما عن ما كان يقوم به من قبل أن يصبح شيخ فقال هو شيخ طول العمر. هنا تجد بأنه يوجد يقين لدى هذا الشخص بالوجود الأبدي لهذا الحاكم و لكن مع فرق مهم هو المحبة و التقبل لمبدأ الأب الراعي للعشيرة أو

القبيلة و أنه لتتحسن اوضاع البلد يوجد للشيوخ دور كبير في ذلك. الاب الراعي يلعب دور محوري في مساعدة جميع المحتاجين فمن لديه قرض يذهب للشيوخ لمساعدته في وفاء القرض أو الدين أو من يريد الزواج فالاب الراعي يساعده. هنا استذكر عدة أمثلة لقصص يرويها الناس عن الشيخ زايد و عطاؤه للمواطنين ان كان لمنازل أو لسيارات حيث كان يستغرب وجود مواطنين مستأجرين و لا يمتلكون منازل في وطنهم. هذه المفاهيم التي لها علاقة ببعض الاعراف و الاخلاقيات الخاصة بالقبيلة و التي ترسخت تاريخيا هي ناطمة بحدود معينة للسباق الاجتماعي و القوانين و النظام الذي يحكم البلد. البلد ناشئ و انفتح على العالم فتجد مزج ما بين الحداثة و ما بعد الحداثة بين ما هو عشائري و مدني و لكن بقي لديها ناظم أخلاقي متفق عليه و هي لديها cosmopolitan city على الرغم من انفتاح المدينة و تصنيفها ك استعداد في نفس الوقت للانفتاح على الحداثة. هم لا يمكن ان يقتربوا من مرحلة التسليم

عامر: يوجد خطاب عشائري موجود و متفق عليه في هذه البلد بأننا نحن الشيوخ أو مجموعة العائلات الحاكمة لهذه البلد، و هنا سؤالي لك لماذا لا يوجد نظام مشابه في سوريا

التوارث...توارث الحكم و توارث الهيمنة و توارث الثراء و توارث النبالة و اسماعيل: دعنا نرجع لبدايات ترسيخ العراق. إن العائلات تستمد شرعيتها من عدة مناحي فبعض العوائل تستمد بالقوة مثل ما حدث في الانقلابات العسكرية و البعض الآخر استمدته بحكم المفاهيم المقدسة ابتداء من الخلفاء الراشدين و حتى الآن كما في نسب الامويين إلى بني أمية و العباسيين إلى العباس حيث كان من السائد أن هذه الأسرة لها دور في ترسيخ الدين الاسلامي و هم ينتمون للصحابة الأجلاء و بالتالي أصبح عرف متفق عليه أيضا و ترسخ مع الزمن باللاوعي بأن هؤلاء لديهم حق الهي مقدس. أيضا هي وجدت منظومة خاصة بها في الاعلام و الخطاب الديني و الادب حيث تكاملوا جميعا حتى يحافظ على هذه الانماط الاجتماعية و تعبيراتها السياسية بشكل ابدى و خالد. و الان لنعود إلى حالة سوريا و لننتحدث عن مرحلة ما بعد الخلاص من الاستعمار و هيمنة الانقلابات العسكرية على الحكم.....

أيضا خلال فترة الاحتلالات المختلفة في البلدان العربية كالاحتلال الفرنسي، فقد أبقى الاحتلال على الزعامات و استثمار هذه الزعامات التي تتمتع بشرعية معينة لخدمة مشروعه و هذا قد حدث أيضا مع العديد الاستعمارات و الامبراطوريات حيث تبقى على الزعامات التي تدفع لها أتاوة من جهة و بنفس الوقت هي تساهم في بسط هيمنة المستعمر على المكان من جهة أخرى مقابل أن تعطيههم مصالحهم كالتمتع بالزعامة و الاملاك. قام الفرنسيون باستهداف زعماء العشائر وشيوخها و أصحاب الثروات

في سوريا كان يوجد سلسلة أنظمة حيث أنه كان يوجد أحزاب متعددة و بداية تشكل نواة للديموقراطية و فكر النهوض العربي. عندما استلم حافظ الاسد و قام بتصفية الدائرة المحيطة به إما عن طريق الاغتيال أو السجن أو النفي..بدأ يبني نظام قمعي متكامل بيد من حديد و بنى شيء آخر موازي له خطاب اعلامي إقصائي حيث كان له مرتكزات لترسيخ وجوده و أحد أهم هذه المرتكزات هي الدفاع عن دولة فلسطين و ايهام المواطنين بالارتهاان لصالح هذه القضية و القيام بتوازن استراتيجي يبرر فيه تجويع المواطن لصالح تأسيس جيش لتحرير فلسطين. و حتى الآن لازال هناك فئة كبيرة من الاشخاص المؤمنين بمشروع التصدي و مقاومة اسرائيل و ان إقار و تجويع الناس هو لصالح قضية نبيلة. حتى إنتاج الفنون في تلك المرحلة كانت عن القضية الفلسطينية و لكن تلك الرسوم و الرسوم المتعلقة بحافظ الاسد او تماثيله كان متفق على أنها لا تمت للفن بصلة و لا حتى تتبع أي معيار فني رغم أن نصب (تمثال) مكتبة الاسد كان عمل نحتي قام به نحائين روس و هو عمل فني قوي. أما بالنسبة لابن حافظ الاسد باسل الاسد انتشرت تماثيله بعد وفاته في هنا تشعر أنه مع الزمن و بسبب وجود خطاب بصري متماسك قوي كل مكان و خاصة تماثال الحصان لأنه كان فارس قدر ان يفرض هذا الخطاب كأمر واقع حتى الشخص غير المقتنع او مؤمن به هو بحالة رعب من الكلام لأنه يعرف أنه اذا تكلم سيذهب إلى السجن و لن يخرج أو سيتعرض للقتل. حيث أنه و بكل الوسائل الممكنة تمت برمجة الانسان على قبول هذا الخطاب و التعاطي معه كحالة أبدية.

عامر: يعني تم برمجة الناس و هنا تلاحظ أمر غريب جدا (و لو خرجنا عن الموضوع قليلا) لدى الموالين لنظام الاسد حيث تجد هذا الشخص الذي يدافع عن القمع الممارس عليه شخصيا و هذا أمر يدعو للسؤال بأنه يوجد مشكلة حقيقية في فهم ذلك...و هنا تسأل نفسك أن هذا الشخص المدافع هو صاحب مصلحة على الاكيد و لكن تكتشف بأنه ليس صاحب مصلحة و إنما شخص مبرمج.

اسماعيل: هنا اتذكر أختي عندما توفى حافظ الأسد صارت تبكي و أنا أنظر إليها و اسالها ماذا تفعلين ؟ لماذا تبكي؟ بينما هي مستمرة في البكاء. قلت لها لم تبكين...الله لا يرحمه.

في رواية جورج أورويل 1984 و مع أني لا استذكر كافة تفاصيلها...أصبحوا يمارسون القمع على أنفسهم و على الآخرين...من يفعل هذا هو عاش كضحية و تمت برمجته كضحية و هو فعليا من الداخل نفسية مبرمجة للتصرف كضحية. قصة التحرر ليس بهذه السهولة حتى لو وضعته في الصحراء سيبقى شعوره كضحية يسكنه...خلص تمت برمجته كضحية إلا اذا استطاع الشخص أن ينتبه إلى ما هو فيه و يعيد برمجة نفسه. و من هنا أقول لك أن فهم آليات التغيير...بدك تفهم أنه لا يمكن لك أن تغير بشكل حقيقي و أنت مبرمج على أن تكون ضحية يعني إذا ذهب بشار و أتى مازن أو حسان أو أي كان...و يفرض أن لديه أي كلام و ليس مشروع متكامل و لكن هو سليل الخطاب البعثي او

الخطاب القومي و ذلك لأن مصادر الوعي هي يا أما القومية العربية و مفاهيمهم المتخلفة يا أما الروس و الاشتراكية و نحن رأينا نتائجها.. الغرب يريد اليات انتاجية و ان يكون لديك بنية صناعية... ان تكون منتج و ليس مستهلك و ان يكون في مجتمع مدني قائم على القوانين.....

الحرية تنجز على المستوى الداخلي بتقديري. عندما يكون لدينا القدرة للرسم و نحن أحرار نرسم و لا نغير بلد... و هذه عملية طويلة يجب فيها أن تدخل لذاتك و تتخلص من جميع الرموز كفاتح المدرس و دافنشي لمايكل أنجلو ل فان غوخ... هذه الرموز متأصلة فيك و أنت تعتبر محاكاتها ترفع من أمكانياتك و بالتالي فأنت تعيد انتاج ما تم انتاجه من قبل بصريا لأنه تمت برمجتك مسبقا ان هؤلاء هم الذين يمثلون الفن و على انه يجب عليك السباحة في فضائهم و تشتغل في هذا السياق. عندما تنتج بشكل حر... كيف تنتج بشكل حر... تكون بصريا حر... نفسيا حر هذه الحالة تحتاج رحلة داخلية.. هنا تحتاج أن تفهم كيف تتلقى خارج أي مفهوم ذهني موجود و معد سلفا.. ان تتلقى كما كان الفنان البدائي يعمل له علاقة بالسحر.. يعتقد ان الضفة الاخرى هي طرف اصبعه و كان يعتقد ان الشمس هي تجلي ل حلم هو حلمه.. كان هو متحد مع الطبيعة و الكون.. هو لديه هذا الايمان بأنه جزء من الكل و الكل جزء منه هذه تستطيع ان تمتلكها كأداة لفهم العالم.....

يقول كريشنا مورتى الحكيم الهندي العظيم أن الثورة الوحيدة الممكنة هي ثورة التأمل. من الممكن أن تعمل ثورات و تسبح في تيار الدم و حتى ثورات على مستويات أقل حدة و لكن يفترض أن يكون لديك الايمان بأنك مسؤول عن الكون كله... و لكن متى يحدث هذا؟ و كيف يتحقق مثل هذا الوعي الروحي؟ لا يوجد لدى خطوات محددة و لكن أقول لك عموما أنه في مجتمعاتنا لا يوجد أي نافذة ممكنة للخروج و لكن هي عبارة عن حالات فردية.

الأفكار و المفاهيم لا تتغير و إنما تستبدل أشكال و أنماط و لكن القدرة على أن تستطيع أن تنجز برمجة روحية جدية لها علاقة بالمفتاح و القبول و المحبة عندها يمكن لك أن تنجز ثورة على طريقة غاندي و الذي أنجز مشروعه بالمحبة بالرغم من كل ما كان يقوم به الانكليز و لكنه كان مؤمنا بأنه عندما تفتح مجالا للعنف لا يمكن أن يوبد إلا العنف. كان يعلم أن عندما تستطيع أن تخلق ضمير جمعي حر و حي تقدر أن تنجز المستحيل و هذا يوجب بأن نعيد الاعتبار لقدراتنا. نحن قادرون على أن نفعل شيئا و لكن ليس بالفعل القسري عندما ننجز شيئا على المستوى الروحي و عندما تكون المحبة و ليس الشعارات... الاحساس بالآخر هو المعيار و هنا استذكر تجربة القردة الذين وضعوا في جزيرة، حيث تم وضع 100 قر في جزيرة معزولة و قاموا بتعليم اثنين من القردة و ثم خمسة كيف يتم التعامل مع الموز؟ كيف يقشرونه و من ثم يأكلونه حسب طريقة معينة.. لما تم إنجاز التعليم ل 100 قرد و اتقنوا هذا النوع من التعامل تلقائيا

انتقلت (و هذا كلام ميتافيزيقي مدروس) إلى القردة في جزر أخرى. انتقل الوعي المعرفي لباقي القردة بشكل اتوماتيكي.

في تجربة أخرى مع القردة و الموز كان كل ما تم رمي موزة لقرد و أراد التقاطها يتم رشه بالماء أو ضربه بالكهرباء و استمرت التجربة حتى أصبح جميع القردة لا يستطيعون ظلو يخافون الاقتراب من الموز باللاوعي من دون معرفة السبب الحقيقي و أصبح لديهم عرف بأنهم لا يستطيعون الاقتراب من الموز و هذا بالظبط هو ما تم بناء حضارتنا و تاريخ العقل الانساني يعني العقل بمعنى التفكير و ليس تاريخ الروح تم التفكير بالغد و ماذا سنفعل.....

يعني الشخص متطابق بين الماضي و المستقبل حالة الحضور الحقيقية غير موجودة و بالتالي فأنت شخص غائب دائما. الذهن مهيمن العقل مهيمن على البشر بطريقة معينة يريد أن يحتل الأرض أن يوسع..لماذا؟

الروح التي هي مفتاح لكل شيء هي الخلاص لأنه بالروح و الروح واحدة هي كلية..تنمو وتغتني بالآخر و الروح لديها طاقات سحرية، هي التي عمليا تنجز أي شيء. عندما كان اينشتاين يعمل لم تكن الحلول تأتي من العقل و لكنها كانت تأتي بلحظة بدون ان يعرف كيف. العقل عتبة لو نستطيع استثمار الطاقة الرهيبة الكامنة فيه و لكن عندما نحن نتطابق مع مفاهيمنا و عقلنا أنها هي ذاتنا و هي هويتنا هنا من الممكن أن نقل أي أحد آخر لأن فكرته تختلف مع فكرتنا ، أما عندما توجد مساحة فاصلة بين الشخص و أفكاره بمعنى أن يكون الشخص أكبر من أفكاره مهما كانت عظيمة و الشخص الآخر المواجه لك هو أيضا أكبر من أفكاره مهما كانت عظيمة أو حتى سيئة. الأفكار من الممكن جدا أن تتغير عبر التاريخ و لكن الكينونة هي خالدة و أبدية هي جوهر الحياة كلها.

عامر: تكلمنا عن موضوع الحالة البصرية و الآن أرغب في سؤالك على الثورة الداخلية هل لهذا انعكاس على لوحاتك؟ هذا التعبير البصري في هذه اللوحات يريد أن يقول شيء...أنت تريد أن تقول شيء ما و تعبر عنه بشكل بصري. سمعت من أشخاص كثيرين أن لوحاتك قاسية جداً لا يمكن وضعها في بيت بل أنها مناسبة أكثر لأن تكون في متحف و ذلك على الرغم من اختلافهم في هذا الطرح و ذلك لأن الفن ليس ديكور بالنسبة لي. فإذا أردت أن تجد أجمل لوحة من الممكن و ببساطة أخذ صورة فوتوغرافية من الطبيعة. الفن هو عبارة عن فكرة بالنسبة لي. أريد أن أفهم منك أكثر هذا الانعكاس على لوحاتك ضمن إطار هذه الفكرة

اسماعيل: الفن ليس فكرة. هو يستمد فيضه من غياب الفكرة، بالعكس تماما هو نقيض الفكرة..من التجلي. التجلي ليس بمفهوم محدد و إنما هو كيان متكامل. في البدايات عملت على مفهوم الثورة بصيغة غير مباشرة لكن بتماس واضح مع

الثورة السورية و الفكرة هنا ليس مع الثورة أو ضدها حيث كنت أرى أناس هم من من أعرفهم..هم أهلي يسكنون بذاكرتي و وجودي كنت أراهم يدبحون و يقتلون كان المشهد قاسي جدا و لا يمكن مقاربته إلا بإشاراتٍ من هذا النوع.

رؤية و معاينة بعض اللوحات

متابعة الكلام: فنان يجب أن أحكي ما يحدث كشاهد من جهة و كرائي (رؤية) من جهة أخرى..عندما عملت كرائي حصل التحول فيما بعد و إنما عملت كشاهد على ما يحدث. كشاهد و رائي أنت تتجاوز البعد الدرامي الصارخ للمشهد و تبحث عن أي شيء من الممكن أن تقدمه للآخر كشيء مختلف أو كنافذة خلاص. ضمن هذا المفهوم تم العمل على مجموعة اللوحات هذه.

عامر: كانت توثيق للمرحلة ؟

اسماعيل: ليس توثيق و لكن نحن نرى هذا كل يوم...انت كإنسان لا تستطيع أن تتخلص من فداحة ما تراه و بالتالي تنتج بهذا السياق. بعد تلك الفترة توقفت عن العمل و لم أكن أريد أن أكمل ما بدأت ، بقيت متوقفا عن العمل لمدة خمس شهور و كنت كلما رغبت في العودة لاستكمال ما بدأت أشعر بأن هذا النوع من العمل جميل في وقته و كما معبر عن نفسه و لكن الآن ماذا؟ و كنت مدركاً بأنني لا أستطيع العمل بالتفكير أي لا أستطيع بالتفكير تحديد ما أريد... يأتي الإلهام لوحده و بدون قرار مني للعمل و اتذكر بأنه خلال عملي للمجموعة...

عامر مقاطعاً: ماذا حدث هنا؟من الواضح بأنه يوجد تغيير حقيقي في المرحلة و هنا نرى مرحلة ثانية مختلفة كلياً عن ما قبلها.

اسماعيل: هذه المرحلة هي عبارة عن بورترية و هنا ابتعدت عن الدراما في لوحاتي و كل ما تم العمل عليه هو تفاصيل بمعنى أن المشاهد للأعمال أصبح بإمكانه اذا ركز و قرّب المشهد استطاع أن يقرأ كل ما يحدث من خلال هذا البورتريه. أنا عملت ما يقارب 40 أو 50 بورتريه و جميعهم بهذا السياق.

عن هذه الشخصيات؟zoomعامر: يعني هو

اسماعيل: نعم بالظبط...هذا بورتريه (يشير إلى لوحة)

عامر: ماذا كنت ترغب أن تقول فيه؟

اسماعيل: لا يوجد وضوح في الفكرة التي أريد أن أقولها من وراء رسم البورتريه... أنا وجدت نفسي اعمل على البورتريه بدون تصميم مسبق... و لكن ممكن للمرء أن يدرك لاحقا لماذا... تتكشف اللحظات التي تقول لك افصل هذا الكائن عن المحيط الخاص به... في سوريا أم خارج سوريا.. ثورة أو غير ثورة... هو انسان يشعر بالآلام العظيمة بغض النظر عن من يكون... تتعاطف معه و تشعر به.. و من الممكن أن يرتقي بحسك الانساني بغض النظر عن مشهدية المكان او غيره من العوامل.

بعد ذلك تغير المشهد بلحظة حيث كنت جالسا هنا اعمل على لوحة كبيرة موضوعة هنا، كنت اعمل مثل المغيب تماما و هو اول عمل فيه تحول حيث عملت على المسيح.. انزال المسيح. عندما عملت على المسيح كنت بحالة نفسية صعبة جدا.... الحالة هزنتي بعمق و لا أدري لماذا اشتغلته. أنا لم أقرر ان اعمل عليه و لم يكن أصلا في بالي و بعدها لازمت منزلي لمدة شهر مثل المصاب بمس... اصابني التهاب في ضرسي و بالرغم من ذهابي إلى الطبيب عدة مرات و اعطائي المسكنات و المهدئات كان الألم و الأرق لا يفارقاني لمدة شهر ، حتى أنهم أعطوني ابرة مورفين و كان كل ذلك بسبب اللوحة. كنت أشعر بأن هناك صلة بين ألمي و اللوحة بمعنى أن هذه العمل جعلني أشعر به... شعرت بأنه يجب أن أفهم أكثر لماذا أنا اشتغل المسيح في لوحاتي.

بعد ذلك عملت على عمل هو ربط حيث تحول هذا الكائن من أنه كائن يعيش حالة محددة بزمان و مكان معين إلى أنه تحول إلى حالة يجوز في سوريا و أصبح الأشخاص عندي بأشكال ممكن أن يكونوا هم آشوريون أو فينيقيون أو فرعونيون هذا هو النمط (عرض لوحة)

و هذه هي لوحة المسيح (صورة)

عامر: أين موجودة اللوحة الآن

اسماعيل: تم بيع جميع اللوحات... يكمل اسماعيل عرض اللوحات و يشرح عنهم

الشكل هو بين نحت و رسم و هو معاصر وله علاقة بالآشوريين

عامر: صحيح من طريقة رسم الأرجل

اسماعيل: هنا تعتبر نقلة بالنسبة لي حيث اشتغلت مجموعة من الأعمال (يتم عرض صور)

هذا شغل 2015 و لا أدري كيف سيكون العمل في 2016 و ما سيحصل معي..حتى الآن اشتغلت ثلاثة أعمال موجودين في لمياتوس غاليري و هنا يوجد بورترية و هنا عمل قيد الإنجاز و أشعر بأنه سيكون جديد بالنسبة لطريقة تخوض رحلة تحاول عملي. أشعر بأن شيء جديد بانتظا أن يتم إنجازه. أنت تخوض صراعات و ليس صراع واحد فيها أن تفهم. من الممكن أن تأتي لحظات تُعتبر أنها نقلة لا تعرف لماذا حدثت و تصبح بالنسبة لك مثل لحظة الاستنارة مثل الذي يكون عايش من الداخل و يطلب بمعنى أنك تصبح في مكان آخر و تفهم شيء آخر و تبدأ بالعمل عليه المستوى الذي يريد العيش فيه هذا ليس فقط على المستوى الذهني و لكن أيضا تجد أن هناك شيء سحري.

لماذا و أنت تعمل تشعر بلحظة معينة بأنك لا ترغب في استكمال هذا العمل رغم أنه (و هذا يجوز لدي أنا) يوجد العديد من الرسامين الذين يحفظون الدرس بأن أعمال معينة هي قابلة للبيع أكثر من غيرها.

أنا في كل لوحة أريد أن أتعلم شيء جديد، أريد أن أختبر شيء جديد أي عندما أضع نفسي بمستوى أريد أن أتعلم شيء جديد كلياً و لذلك الهدف أبذل قصارى جهدي و بالتالي إنني أرى المرحلة الجديدة و لكنها غير واضحة أمامي بعد و لكنني أعمل عليها بجهد.

عامر: اذا عدنا الى موضوع الحالة البدوية ممكن أن نجد هناك استخدام للصور 3-4 صور مستخدمة للشيوخ ما هو المعنى برأيك للحالة البصرية الموجود في كل مكان هنا بالنسبة لشخص خارجي.

اسماعيل: رمز السلطة

عامر: قمت بإجراء مقابلة مع فنان متخصص في رسم الشخصيات السياسية هنا و سألته نفس السؤال فأجابني بأنها البيعة بمعنى أن الشعب يعترف و يقر بأن هذا الشخص هو القائد.

اسماعيل: صحيح 100% هذا هو رمز الدولة و السلطة

عامر: هل برأيك هذا مختلف عن ما تراه في الأنظمة الديكتاتورية؟

اسماعيل: هنا يوجد محبة يعني عندما يقولون بابا زايد..الجميع هنا يقول زايد الأب نحن نحبه..يوجد تقديس له و هذا ليس من فراغ انه رجل بنى دولة عظيمة هي دولة الامارات العربية المتحدة.

أما بالنسبة للشيخ سلطان القاسمي حاك إمارة الشارقة فهو شخص محبوب جدا. الشيخ سلطان عندما يتحدث إليك لا ينظر مباشرة في عينيك و ذلك لأن الرجل عنده حياة. إنه سمة عامة لدى هؤلاء الأشخاص (مع العلم ان الكلام ليس مطلق) و طالما الأمور هادئة يوجد نزعة محبة متبادلة فهو كقائد حريص على أن يكون أولاده (ابناء الشعب) مرتاحين. لكن استخدام هذا الشكل البصري (صور، كتب، أفلام، أغاني) هو لترسيخ هذا الشيء (السلطة). بالنهاية يجب أن يكون محسوب حساب كل شيء و يجب أن يكون في برمجة و هذه البرمجة مدروسة و ليست اعتباطية. هذه البرمجة ليست اختراع إماراتي أو عربي و إنما هي وجدت عبر التاريخ حيث وجدت تماثيل الملوك و الاباطرة و رسومهمو كذلك الاثرياء و البابوات حيث كانوا مدركين تماما لهيمنة و قوة تأثير الصورة على البنية النفسية و الروحية على المفهوم و العقيدة، الصورة لها قوة و خاصة لما تتكرر و يراها الشخص بشكل يومي. فهي بذلك تدخل في اللاوعي للشخص كأنه هو الرمز الخاص به و الذي يعبر عنه و بذلك تحترمه بشكل قسري و ليس بملء ارادته.

عامر: في ضوء الحديث عن موضوع السلطة قمت في دراستي باعتماد ميشيل فوكو الذي تحدث و نظّر في أمر هام هو استخدام الشيء المرئي بموضوع السلطة. تحدث عن استخدام النمط المعماري لمهندس انكليزي يسمى بونوبتيكوم هو عبارة عن سجن تم تصميمه حوالي عام 1800 على أساس اسطواني. و يوجد فيه حراس يغطون كامل السجن و من الممكن لحارس واحد أن يغطي طابق كامل عن طريق الشكل المعماري للسجون. هذه الطريقة تصنّف على أساس أنها نوع من التصميم البصري للتحكم. لو كنت أنا موجود في مكان و هذه الصورة موجودة أمامي و هذا القائد ينظر إليّ بطريقة أو بأخرى. هل من الممكن أن تكون أداة للرقابة؟؟ ما هو تأثيرها عليّ أنا كشخص متلقي برأيك؟ يعني لو الأخ الأكبر يراقبك هل برأيك شخص يرى الصورة كل يوم هل ستفعل 1984 استرجعنا رواية جورج أورويل الصورة معه نفس التأثير؟

اسماعيل: 100%

عامر: حتى بدون وجود شخص يراقبك؟

اسماعيل: يعني بسوريا مثلا لو أنت في غرفة نومك تشعر بأنك مراقب بطريقة ما. لو أنت بيتك و يوجد صورة لحافظ الأسد لا تستطيع ان تلمسه من الخوف الداخلي الذي انزوع فيك، هو اصبح رمز القمع.

يعني مثل ما قلنا لما تبني شخصية الضحية أو المراقب أو أي نمط تريد أن تخلقه صار هو يقوم بالدور لوحده، يعني المراقب من غير الضروري أن يكون موجود. يعني على مستوى أبسط عادة تريد أن تغيرها أشكال المقاومة ترجعك و كمثال على ذلك لو أردت أن تخفف وزنك تمارس الرياضة لمدة يوم أو يومين و لكن اللاوعي يرسل اشارات بأنك لن هذا نموذج من السلوك تجاه المجتبع و تجاه نفسك تحولت آلياً الى جزء من هذا النظام و عندما تحاول تستطيع الخروج إما أن تُقتل أو تُسجن أو تهاجر للخارج.

عندما تخرج خارج السياق خارج المنظومة تبدأ قوتك الداخلية تصارعك تريد أن تفعل شيئاً و لكن القوى الأخرى للصورة و تم برمجتك بالتكرار. و ذلك متوافق مع كل شيء الخطاب المحكي مع الخطاب download عملوا السياسي و مع السجن و مع القمع و مع كل شيء. آلية متكاملة حيث في نهاية المطاف هو قدر أن يفعل ما يريد و يراقبك فعلاً.

اذكر عندما كنا نخرج في مسيرة أو خلال خطاب و أي شخص لا يصفق يخاف و يرتعب و كأن أحدا ما يراقبه و هذا الخوف منشأ اللاوعي للشخص و كأنه مهدد. إنه يعطيك رسالة بأنه يجب أن تنتبه و ذلك للاستمرار بالحياة. هذا اللاوعي هو الآلية الدفاعية يلي بينها جسمك و التي دخلوها هم في عقلك من وقت ما تكون صغير من وقت طلائع البعث توعى على سلطة الأخ الأكبر في البيت سلطة الأب ثم سلطة المدرس ثم سلطة مدير المدرسة ثم تتعقد السلطات مع التقدم بالعمر. أنت كشخص ستكون مبني كجزء من آليات كلها هدفك تقريماك و بناء مفاهيم و تقديم نماذج هي ستكون رموز للسيطرة.

عامر: هل يستخدم فنانون السلطة شيئاً ليقدموا هذه اللوحة أو الصورة لتبرز او تكرر فكرة التضحية أو لاء؟

اسماعيل: الفنان يرسم. أتذكر تمثال لحافظ الأسد في ساحة في مدينة الميادين و لو كنت أنا حافظ الأسد لكنت قد سجنتم منفذ العمل و ذلك لبشاعته و لكن المشكلة ليست هنا و إنما تستطيع أن تضع أي شيء أي كتلة و تضع عليها اسم حافظ الأسد و من ناحية أخرى يصدف أن يكون هناك أناس موهوبين يعرفوا أن يرسموا حافظ الأسد بشكل جيد. أنا لم أرسمه بحياتي، لم يطلب أي أحد مني ذلك و لو تم ذلك و لو حتى بالارهاب لما كنت فعلت، فأنا لدي قناعة بأنه حتى لو هددوني بالذبح ليس من الممكن أن ارسم حافظ الأسد و ليس فقط حافظ الأسد أي سياسي آخر.

يوجد لدي صديق اسمه مازن العاني كان قد طلب مني ذات مرة أن ارسم صورة للسلطان قابوس و ذلك مقابل مبلغ كبير من المال و رفضت حتى لو دفع لي مليون دولار. أن لا أقبل و لكن يوجد العديد من الرسامين القادرين على رسم السياسيين و ذلك لكثرة تكرار صورهم في كل مكان.

متر هو رسام جيد بينما أنا لا ارسم أي 20x20 يوجد فنان اسمه باسم دحدوح رسم لوحة معلقة في كلية الحقوق بورتريه لأي شخص عادي فما بالك برئيس أو ما شابه ذلك من سياسيين.

عندما أتيت إلى الامارات عملت مع الشیخة حور بنت الشیخ سلطان القاسمي حاكم إمارة الشارقة و كان عنما يحضر افتتاحات المعارض الفنية أنا لا أفق معه ولا اسعی لمصافحته أو ألقى عليه التحية كما يفعل باقي الناس. انتبهت الشیخة حور لتصرفي و سألتني لماذا لا ألقى التحية على والدها فأجبتنا نحن في سوريا تعقدنا من الحكام و كل من يلقي التحية على حاكم و يسعى للبقاء جنبه يكون بحاجة له و يريد أن يطلب منه شيئاً و أنا لست كذلك. أنا لا أريد شيئاً من أي أحد و على الرغم من احترامي الشديد لسمو الشیخ سلطان ولكني بطبيعة مختلفة عن باقي الناس. مع الوقت تعرفت عليه بشكل أكبر و وجدت أنه شخص لديه حياء كثير و لديه الكثير من الأدب.

في نفس الوقت تجد أن فنانين آخرين اشتغلوا تمثال باسل الأسد و منهم من طلب مني العمل على تمثال آخر في الحسكة و و طلبوا من بالتعديل عليه مقابل مليون ليرة سورية فأجبت لو أصبح المبلغ مئة مليون لا أقبل أن أضع اسمي على عمل لابن الديكتاتور.

عامر: لماذا لا يوجد تماثيل هنا في الامارات؟ هل مرد ذلك ديني؟ هل هو مخالف للدين؟

اسماعيل: يوجد في دبي في الساحات نصب و ليس تماثيل للأشخاص أو الشيوخ. هم أبسط من ذلك فمثلا الشیخ محمد هو شخص معتد بنفسه و صاحب رؤية و هو يحب أن يكون موجود و لكن بشكل فيزيائي لأنه مقتنع بأنه يعمل على تحقيق شيء سيدخل به التاريخ. أما بالنسبة للشیخ سلطان فهو شخص ملتزم دينيا و لا أعتقد بأنه يقبل بوجود التماثيل على الرغم من أنه راعي للفنون و الثقافة حتى أنه لا يحب أن يرى صورته.

عامر: شكرا على هذه المقابلة القيمة

The Arabic transcript of the interview with Artist Dr. Najat Maky

مثل ما تفضلت المجتمع البدوي له تأثير كبير على البيئة أنا أتكلم من ناحية وجودي في هذه البيئة، عندما كنا صغار كان بيت عائلتنا قريباً من البحر في بر دبي و كانت غرفه مبنية من طوب البحر و خاماتها ملائمة لهذا الجو و درجات الحرارة في الصيف كانت تدفع الناس لأن ينتقلوا للبر فأنا من خلال وجودي بالقرب من البيئة البحرية جعلني أتأثر بالبحر و زرقة لونه، طبعاً كل يوم يعطيك البحر انطباع مختلف عن الآخر و هذا فهمته فيما بعد

أنا كطفلة أستمتع بوجود طيور النورس و الأسماك طبعاً كنت ترى البحر غير عن الآن حيث أن المدنية غيرت أمور كثيرة بالإضافة للعبارة التي تنقل الركاب بين دبي و مكان آخر و التي لها إشكالية كبيرة حيث أن ممكن غيري ممن يملكون عبارة ينظرون لها من باب الحصول على فلوس بينما أنا كنت أنظر لها بطريقة أخرى أنك ترى سمات مختلفة لوجوه البشر كل يوم ترى غير إيقاع البشر بين أنهم ينتقلون من ضفة إلى ضفة ثانية موج البحر كذلك يضيف أشياء كثيرة للإيقاع البشري اليومي في هذه الحياة فهذا كله يعطي انطباع أنه بعد ما كبرت أصبحت البليتا التي أنا أضعها للون فيه إيقاع من أين أتى ، أتى من مرحلة الطفولة التي فيها البحر و ما به من تأثيرات البحر مثلاً فيه ناس تصيد سمك في ناس تتوقف حياتها مثلاً على بيع الأسماك عندما أذهب للسوق أرى النساء، النساء قبل كانت حتى تشتغل بالتجارة كانت تجيب أسماك و تبيعها بالرغم من أنه كان في وقت عيب و النساء ما يخرجن لكن هي كانت تشارك الرجل في المهنة التجارية بدل ما تجلس بالبيت و ما عندها أي شغل هذه البيئة البحرية، البيئة البرية التي مثل ما تفضلت الصحراء عندها جانب آخر من الإبداع الفني في نظر الفنان فيها عمق، عمق الصحراء أول شيء أن السكون الموجود في الصحراء بما به من غموض سواء في النهار أو في الليل ، بالنهار يختلف بالليل يختلف

بالليل ترى غموض الليل في الظلام وجود القمر يضيف للصحراء جمالية أخرى بانعكاس ضوء القمر على رمال الصحراء يعطي إشعاع جمالي فالساكن في الصحراء يعطيه انطباع آخر لا يشعر بالوحشة لا بالعكس يعطي طابع جمالي هناك الشعراء الذين أصبحوا يترامون أبيات الشعر بين واحد و الثاني و يرد عليه

الذين يشتغلون في تجارة الجمال ينتقلون من مكان لمكان فعندما يمشي الجمل في الصحراء ترى ملامح هذا الجمل انعكس على الرمال فتري هنا في عمق أحيانا هذه تراها إيقاع الحيوانات بالإضافة إلى إيقاع البشر الذين كان يمشون حفاة إيقاع الرجل فهذا يعطي جمالية كبيرة أنا أحب أن أقلد أو أرسم هذه الرجل هذه الرجل لها مضمون أنها كم عانت في وسط هذا المجتمع المليء بأشياء كثيرة يعني القسوة قسوة الصحراء قسوة العيش قسوة أنه لا يستطيع أن يخرج في

الصحراء هناك ناس تغير هذه الأشياء تعطي انطباع أن هذه الخطوات إلى أين تذهب أو متى و ما هي مهمتها فهذه في فلسفتي

في الليل ترى طلوع النار دائما توقد و هذا تراه في سوريا الأردن في أي بلدان عربية فيها صحراء هنا في انطباع آخر أن هذه النار الموقدة باشتعالها أنه دائما في ضيف ذاهب في ضيف قادم و هنا فيها التردد أن البدوي الموجود بطبعه كريم فهذه الأشياء تأخذ و تعطي فلما أتى الفنان أو رسم لوحة تذكر هذه المواقف كلها كيف أن هذه الألوان الحارة التي هي تجذب البشر سطوع القمر له جاذبية ثانية للشاعر في شاعرية أخرى تغنى به الشعراء تغنى به العشاق تغنى به حتى الفقراء هذه الجمالية بين البر و البحر

سكان السهول لهم جمالية ثانية أن السهول لها طابع جمالية الخضرة في النخيل الذي موجود في الصحراء الذي تغنى به الكثير و أصبحت النخلة رمزية موجودة في أعماله استقيت منها صبر المرأة طموحها ثقافتها بنفسها العلياء الذي هو باستطالة النخلة هنا تخيلت أن المرأة التي كلما صارت الحياة و ظروف الحياة تكون مثل النخلة التي تتحمل جو الصحراء و الحر و الشمس و كذلك في الشتاء البرودة هذه كله استقيته من البيئة التي عشت بها و تعايشت معها

فقط سؤال هنا أنا عشت هنا و هذه السنة العاشرة لي و لاحظت أن النساء هنا في دولة الإمارات لا أدري مدى صحة هذا الكلام أن النساء هنا فعالين و لهم مناصب نسائية و تري في منصب نسائية أن المرأة أكثر فعالية و اجتهد بالوقت الذي ينظرون لها بالغرب أن المرأة بدوية و لا تفقه شيء و جالسة في البيت و مغلقة على نفسها و هذا ما هو الشيء الصحيح

نعم هذا الانطباع الغربي عن المرأة لكن المرأة مثل ما قلت لحضرتك أنه حتى في السنين السابقة و الظروف الصعبة التي كانت اقتحمت ظروف الحياة على أساس أنها تتفاعل مع المجتمع جنباً إلى جنب الرجل

يعني نحن كنا صغار ما لحقنا لكن أمهاتنا كانوا يحكوا لنا في زمن الغواصين المرأة كانت هي سيدة البيت و كانت زمام الأمور عندها و كان الرجل يغيب ستة شهور سنة على أساس يؤمن لقمة العيش لعياله فكانت المرأة تتولى مهام البيت فتذهب مثلاً لتجلب الماء و تبيعه أو تباع سمك أو أنها تباع الخضار أو تلتقط عشب من الصحراء حتى تغذي الحيوانات الموجودة عندها أو تحلب البقر تحلب الماعز، تربي الحيوانات الأليفة فهذه الأشياء لها قيمة اجتماعية كبيرة بجانب قيمتها الكبيرة كأم التي هي كيف تربي عيالها كيف تحافظ عليهم كيف تعتني بهم هذه كلها قيم اجتماعية غرسها يعني إذا كانت المرأة في الصحراء صحيح أن هناك قسوة لكن علمتهم هذه القسوة.

يعني من ضمن اللوحات التي صورتها عن الصحراء صورت كتجريد اللون الأصفر و الأبيض كمضمون للصحراء و تأثيراتها اللون الأبيض و الأصفر و تدرجاته مع البرتقالي، اللون الأبيض هو الصفاء و النقاء عند الإنسان البدوي و أهل الإمارات طيبة القلب الأخوة يعني التأخي مع الغير. فعملت مجموعة من اللوحات كلها عن الصحراء، بلوحة من اللوحات عملت لوحة اللون الأبيض فيها طبعاً مخلوط بتقنية معينة يعني تخيلت أنه لما ترى المجتمعات البدوية ترى الخيام بجانب بعضهم يكونوا مجتمعين مع بعضهم يعني كل جار يحس بالآخر فلما يغير عدو أو حرامي يأتي من الخارج حتى لو في بيت واحد هذا الشخص لما يطلق صوت يصدر صدى يُسمع للبيوت المجاورة فيحسون بهذه الصرخة و على طول يأتون لينصرون الجار حتى لو كان بعيد

فمن خلال الصحراء و من خلال البيئة الإنسان شعر أنه هو كيف يتأقلم مع هذه البيئة فكان صدى الصوت هو بمثابة صفاة إنذار للناس أو أنه كيف يحسس الآخرين أنه في خطر

استطعتي حضرتك أن تجسدي صدى الصوت هذا في لوحاتك

نعم...

هذه الأشياء كذلك لما البدوي يتغنى بالأغاني لأن طريق الصحراء شاسع فلقي يسلي نفسه من الوحدة و من هذا الجو القاسي فكان يعطي في بعض الأبيات الشعرية في رنة صوت معينة فتشعر أن الجمل عندما يطلع رجل و يخفض رجل أنه هو يغرسها كثير في الصحراء فالرمال تطلع مع هذه الرجل و تنتشر، فأنا صورت هذه الرمال أنها هي إبداع جمالي و أن هذا الرجل عندما يمشي و يخرج هو خارج لطلب الرزق فهذه ذرات الرمال عندما تنتشر تخلق ورود في الصحراء فالجمالية أتت من هذا الشيء

يعني هو مثل الشعر في دمج بين الرسم و الشعر

نعم هناك دمج بين الرسم و الشعر بالإضافة إلى أن الصوت يتناغم صدى الصوت يأتي فتكون مثل سيمفونية متكاملة الصوت مع الحركة مع إيقاع الجمل فتكامل في هذا المكان فما يشعره أنه في الصحراء.

نعم كلام جميل

حقيقة أنا موضوعي هو موضوع القيادة، بالغرب عموماً حتى ببلاد المشرق في تعبير مستعمل بالجزئية لكنه ليس كما بالغرب مثلاً موضوع الشركات العائلية حتى أصحاب السلطة دائماً صورهم موجودة التعبير البصري عنهم بالأخير عن سلطتهم عن تأثير هذه السلطة

أو مدى تأثيرها عن المجتمع

تماماً، أنا أحاول أن أدرس هذه النقطة بحكم أو بطريقة فلسفية أخذ فلسفة لبيلاسو فرنسيس مول و ميشيل فوكو هو حقيقة تكلم عن الخطاب و تكلم قليلاً عن الخطاب البصري كيف نستطيع نحن أن ننقل شيء بمعنى إحساس معين لشيء بصري على رأسه موضوع الفن. أنا الذي رأيته بالمنطقة الخليج بالذات أن الفن به ابتعاد عن الفن التجسدي هو أكثر تجرد حتى أنه لا يوجد تماثيل، لكن بمناطق المشرق يوجد و بقوة تجريدي و تجسدي فبرأيك لماذا؟

في البداية أنا درست نحت و هذا السؤال جداً مهم فعندما رجعت إلى بلدي لم يكن الناس في البدايات و لا المجتمع يتقبلون هذا النوع من الفن لأن من ناحية دينية يرون أنه كصنم عبادة، نحن كفنانين و الزملاء الذين درسوا النحت معي لا يمكن أن نتوقف و نحن درسنا و تعبنا على أنفسنا فاتجهنا اتجاه آخر فنحن في البداية قدمنا أعمال نحتية فلم نجد تقبل كبير من المجتمع و نحن كفنانين يجب أن نقدم رسالة للمجتمع لأن المجتمع يجب أن يشعر بكل شيء موجود فاتجهنا إلى الرسم و من خلال الرسم قدمنا أعمال لها مضمون و لها مثلاً تضمين بقضايا مجتمعية أو أفراد أو تراث أو غيرها. بالتدرج أصبح المجتمع عنده رؤية أخرى قليلاً قليلاً، مجتمع الإمارات كان في البداية حديث على فن النحت بالذات فما تستطيع أن تقتحم المجتمع و تفرض عليه شيء ما ما هو مستوعبه، و خاصة أنه في قيم دينية و هذا نحترمها أيضاً. فمن خلال هذا التدرج قدمنا فيما بعد أعمال نحتية تقبلها المجتمع و لم يكن قد تقبلها من قبل لأن أصبح في وعي بالمجتمع أصبح الناس يعرفون أنني أنا أو أي فنان آخر يأتي من الخارج يقدم هذا العمل النحتي فيه جمالية للبيئة بمعنى به تذوق للفن أما عندما أرسم بني آدم أحاكي خلقه الله نعم و لن أصل لخلق الله لأنني عندما أصل لهذا يكون قمة التدين عندي لأن الله أكبر من كل إنسان. لكن أنا أحب أقدم شيء جميل في البيئة لأن الله خلق الإنسان في أحسن تقويم فأنا أحاول أن أقدم شيء جميل و بهذه الأشياء بدأنا و قُدمت أعمال نحتية و تغيرت الظروف و المجتمعات و التقنيات و السياسة و طبعاً غير و غير... هذه الثورة التكنولوجية أصبح أن كل شيء يجب أن تقدمه بسرعة و اتجهوا للتجريد قدمنا تجريد لكن به توصيف به ملامح و أصبح المجتمع يتقبل و الآن عندما يكون في (سومبوزيوم) للنحت و هذا (السومبوزيوم) على مدى ثلاث سنوات قدم أعمال نحتية صحيح أنه هو لم يقدم صورة بمعنى الصورة لكن أن هناك عمل مجسم معنى هذا أنه يوجد وعي مجتمعي في تقبل هذه النوعيات من الفن في تقبل أن الفن يشكل أهمية كبيرة و وعي للمجتمع.

في موضوع مثلاً في شركات عائلية يدخل الشخص بالغرب يرى أن صورة المؤسس موجودة بينما هنا من القليل جداً أن تري صورة المؤسس أو صاحب الشغل كصور لهم أو رسمهم برأيك لماذا؟

سؤال قوي، كمجتمع الإمارات مثلاً وجود رجل أعمال أو تاجر في شركته يضع صورة الحاكم ولي الأمر بينما صورته نادراً ما تجدها طبعاً لأن الذي لاحظته أنه هو غير محتاج أن يضع صورته و لا يعني له هذا بمعنى ليس لديه اهتمام بأن يضع صورته و هو كتاجر معروف عندما توضع صورة القيادة، القيادة الموجودة هي التي تحرك المجتمع فاحترامه لوجوده في هذا البلد بأنه يشتغل من خلال قيادة كبيرة أعطتني و هيأت لي الظروف، ترى دائماً القوى الحاكمة أو الفئة الحاكمة أصحاب السمو هم يفهمون المجتمع يعطونه خاصة التجار يعطونهم بأن يبنون المجتمع فأنا أعتقد و من وجهة نظري يجب أن تسأل هذا السؤال لتاجر أنه يرى هو لا داعي لأن يضع صورته لأنه أنا موجود موجود و نحن مجتمعنا صغير فمثلاً الغرير عندما تذهب لأي مؤسسة لا ترى صورة أ الغرير أبداً لكن تعرف أن هذه المؤسسة ملك الغرير و القطيم نفس الشيء كما في كاو فور

حتى أنا حاولت أن أرى صورة القطيم على الانترنت فلم أجد له صورة

لأنهم يرون أنه ليس مهم أن تعرفني الناس أو أن لا تعرفني فأنا معروف بشغلي و بتجارتي

و من وجهة نظر كفنان هنا حضرتك موضوع الخطاب البصري له بعضاً من القيود

لا هو الخطاب البصري يتجه اتجاه آخر يعني مثلاً هذا في شركته لا يضع لكن في بيته في عنده أركان كثيرة في صورته مع عائلته إذا كان عنده هوايات مثل الفروسية أو الصيد أو في الرحلات يعني لديه ألبومه هذا الذي رأيته عند ناس كثير داخل بيته حتى أصحاب السمو كركن عائلي يحتفظون بالكثير بالصور لأنه هو كبشر عنده رغبات و عنده هوايات و أحياناً يكون في خصوصيات لا يحب أن يظهرها لأحد كتاجر أو ولي أمر كبير فيحتفظ بها كخصوصية و أحياناً يستقطبون الفنانين حتى يصورهم فيرسموهم على مراحل العمر

لكن قد تكون موجهة للعموم

لا لا يحتفظ بها لنفسه لأنه يعتبرها خصوصيات فهذا هو مجتمع الإمارات له خصوصية، و بطاقتي معروفة هو أنني أنا كتاجر

هذه نقطة جداً مهمة. إذا شخص صاحب شغل لا أدري إذا حدثت معك أو شخص له أهمية سياسية أتى لعند حضرتك و قال لكي ارسمني أو جسديني بغض النظر ربما أنت لا ترسميه كشخص لكن كيف تجسدي القيادة مثلاً إذا قلت لك حضرتك أريد أن أرسّم قائد معين دون أن أضع صورته كيف بعبر، هل هناك ألوان معينة.

نعم، من ضمن المواضيع السلطان ابن علي العويس هو أكبر تجار اللؤلؤ في دولة الإمارات أو في دبي طبعاً هو رجل عظيم و له منجزات إنسانية كثيرة و هو شاعر كبير شاعر عظيم و في نفس الوقت رجل أعمال كبير أديب و شاعر يعني له صفات و مميزات كثيرة فبعد ما توفى كلفوا مجموعة من الفنانين حيث كلفنا الوزير معالي عبد الرحمن العويس و هو يكون خاله السلطان العويس، بعد سنة كلفونا أن نجسد شخصية هذا الرجل لاحظ سؤالك في محله نحن تقريباً عشر فنانين من الإماراتيين و من غير الإماراتيين و المقيمين في الإمارات من فترة طويلة كفنانين تشكيليين من العراق و سوريا فمن خلال تجسدي أنا أعرف العويس كشاعر و كتاجر لؤلؤ لكن لا أعرف عنه أشياء ثانية فكنت أريد كتب و بصراحة هم أعطونا كل شيء لأنك أنت عندما تريد أن تجسد هذه الشخصية تريد أن تلم عن حياته مثل السيرة الذاتية فأحضرنا كل شيء مثل الذي كتب عن حياته فرأيت معاني إنسانية و قيم فطية أنا ما كنت أعرفها لأنني أنا كان يهمني جانبين فأعرف عنهما هناك أشياء ثانية لم أكن مطلعة عليها هناك أدباء و كتّاب كتبوا عن هذا الرجل العظيم، ما قرأته عنه جلست طبعاً أتخيل كيف أجسد هذه الشخصية أخذه من ناحية التجارة أم أخذه من ناحية الشعر أم أخذه من ناحية البحر تعلقه بالبحر و اللؤلؤ و كل ما يخص هذا البحر الغامض فللوحه من اللوحات تخيلت السلطان العويس إله البحر بوسيدول فعند اليونانيين و الرومانيين إله البحر بوسيدول رجل يتحكم في أمواج البحر في الجنيات و في كل شيء لاحظ الخيال يعني أنا عندما جسدت شخصية العويس بهذه الشخصية يعني هو كرئيس واضعين (البشت) تعرف هذا (البشت) على كتفه و مقابلنا يعني بظهره و هو مقابل البحر و عملت البحر كمدى السجادة عبارة طبعاً عن اللون الفيروزي و اللون الأزرق بتدرجات و على البحر وضعت اللؤلؤ بأحجام مختلفة أنا كنت أريد أن أتكلّم عن العويس مقابل البحر و هو الذي يتحكم بهذا فكان يتخاطب مع الجواهر و اللآلئ لأنه هو كان يمتلك أكبر الدانات في المنطقة فكان يتخاطب معهم لدرجة أنه هو أصبح في حوار بينه و بينهم فهذه تتراقص على سطح البحر و تتخاطب مع هذا الرجل العظيم و طبعاً هناك مدى جميل في هذه اللوحة

اللوحة الثانية عملت البحر أنك أول ما تنتظر لها ترى النورس و هو يقف على (البشت) على صخرة عليها رداء بوسيدول الذي يمثل العويس

جميل جداً

النورس وافق متجهاً إلى جهة الشرق لأن النوارس لها هجرة فالنوارس دائماً ترتبط بالمحيطين فمثلاً شخص يأتي ليغذيها فشعرت أن هذا الرجل يقف على البحر وقفة الطيور فالنورس واقف ينتظر متى يظهر صاحبه واقف على (البشت) فهنا ارتباط بين النورس وبين وجود هذا الرجل في الحياة أو في البحر طبعاً البحر له مدى و الصخور صخور فالصخرة الكبيرة أنه ثابت موجود حتى مع الطائر

اللوحة الثالثة صورة أشياء ثانية يعني اللآلئ و صراع البحر و هذا الرجل معهم يعني هذه من ضمن صورة بصرية للرجل فلما أنا مثلاً أصور و ليكن سمو الشيخ محمد بن راشد أو سمو الشيخ سلطان القاسمي تصوير آخر أتكلم عنه.

اللوحات هذه و هم ثلاث لوحات

ثلاث لوحات موجودة في مؤسسة السلطان العويس

هذه نستطيع زيارتها أم أنها مغلقة

أنا ليس لدي لكن ممكن أن تطلبها منهم

لكن هل لدى حضرتك صور لهذه اللوحات

لا لكن ممكن أطلب من العويس

للأسف أنك لم تبقي أرشيف لهم

هذه اللوحات لم أصورها

جداً جميل لأن حقيقة هذا الشيء فريد مثلما تلكمنا عن شيء موجود برسم

نعم هذه رؤية بصرية للفنان بأنك ليس فقط بأن تربط البيئة مع الشخص و أيضاً كيف أثر و كيف تأثر أعطى و أخذ من البيئة، فالإنسان جزء من الحياة فالعويس لماذا هو وصل لأن يكون تاجر لو لم يتعب لو لم يقابل شغله لم يصل لهذه

الدرجة أنه رجل أعمال كبير بين يوم و ليلة لا يصل. الحوار الذي أتكلم عنه بين النورس و بين هذا الرجل كيف أن النورس يقف و ينتظر صاحبه فالصورة بصرية تقرب المعنى.

عملت سبع لوحات سميتهم إمارات المحبة هذه عندي صور لها و تم إهدائهم إلى القنصلية الأمريكية في دبي، طبعاً كان هناك تعاون بيني و بين القنصلية من ناحية ورشات العمل ففي أحد المرات تم دعوتي للقنصلية التي افتتحت في دبي لأول مرة على البحر في مبنى السفارة فأخذوا يشرحون لنا أن هذا المبنى كان لهم هدية من سمو الشيخ محمد حيث تحدثوا بأن الشيخ لم يقصر معنا و أخذ أرض كبيرة و أنشئ عليها السفارة و كانوا يضعون بعض اللوحات التي أهداها بعض الفنانين، فأنا قلت لهم و كان المبنى جداً جديد بأنني أحب أن أهدي لهم أعمال فقالوا على أساس أن الشيخ محمد هداكي و نحن كجزء من المجتمع يجب أن نكون على تواصل مع القادة.

تقريباً احتاج معي الموضوع لسبعة أشهر و أهديتهم سبعة لوحات و قلت لهم أنها تمثل السبع إمارات فجسدت باللوحات بالضبط ما هي دبي ما هي أبو ظبي ما هي عجمان كل الإمارات. هذه تجريد عندما تنتظر لها

أنا عملت لوحة أبو ظبي بقياس 2.5×1.20 متر و كان بها اللون الأحمر و البرتقالي يغلب عليها فهو لون قوي لون ناري لون به قوة و هذا رمز أنها العاصمة تملك قيادة كبيرة و تملك النفط الذي يشكل أهمية كبيرة و هو قوة مسيطرة بالإضافة أنني أضفت لها إيقاعات ستشعر بها عندما تراها إيقاعات معينة يعني الحياة و المشاريع المستقبلية و غيرها

بالنسبة لدبي عصب الحياة بالنسبة لها هو البحر فوضعت اللون الأزرق وضعت تجريد أن المركب الكبير الذي يحمل الأشياء، نحن نقول لها الدوبا و هي مراكب كبيرة تنقل كل شيء، هذه دائماً عندما كنا صغار في خور دبي كانت في حالة ذهاب و إياب لأن حركة الخور هي التي أعطت دبي الحياة و طبعاً اللوحة ليست فارغة كلها إيقاعات لكن بالأزرق و التي تمثل البحر

بالنسبة للشارقة و التي هي عاصمة الثقافة وضعت جزء من رمزية العلم و الإنارة الضوء الساطع اللون الأصفر الليموني مع البرتقالي الإشعاع النوراني للعلم لأن الله سبحانه و تعالي دائماً في إشعاع نوراني سمو الشيخ سلطان يهتم بالعلم كدكتور فرمزية الشارقة هي هذه بالإضافة إلى أشياء ثانية فيها

عجمان كذلك البحر مع الرمال مع الجو الهادئ

أم البيوت نفس الشيء، الفجيرة الجبال و التدرجات، رأس الخيمة نفس الشيء التدرج البيئي الاخضرار فيها

فهذا الذي عملته كتجريد و بعدها في سنة لاحقة دعوني و كرموني و الحمد لله

حضرتك طبعاً علم بالإمارات

هي جزء من رؤية بصرية في البداية كتجريد

حقيقة مثل ما تفضلتي أن إحدى مشاهدتي لا يوجد صورة للإنسان نفسه مثلاً أنا صاحبة تجارة لا أحب أن أضع صورتي بالعلن لكن أحب أن أضع صور عموماً صور الشيوخ القيادة و صور القيادة عادةً تكون مثلما أنا لاحظت يكون هناك ثلاث صور عادةً و بعض الأحيان أربعة لكن بشكل عام هي ثلاثة الشيخ زايد و ثم حاكم الإمارة و ولي العهد بشكل عام أو الشيخ حاكم الإمارة و الشيخ خليفة

و الشيخ محمد رئيس مجلس الوزراء

نعم بشكل عام

هناك اختلاف كبير إذا قارناها بالمشرق العربي بوجود الصور و تأثيرها يعني أنا أجريت مقابلات من خلال حياتي بالبلد القيادة هنا محبوبة كفنانون لا أدري إذا حصل هذا معك هل طلب منك أحد الشيوخ كقيادة سياسية أن تجسديه.

الجسد يكون متخصص في التصوير فأنا لست متخصصة به، هناك فنانون جسدوا الكثير.

لكن أريد فقط أن أخبرك عن نقطة معينة عدم وجود صور أصحاب الأعمال أو القيادات نحن كعرب أو كمسلمين رب البيت الأب كعرب دائماً له قدسية كبيرة عند جميع الموجودين في البيت فعندما يضع صورة القيادة فهي تمثل الأب عند الأسرة فهذا الشيء الغرب لا يشعر به نحن كقيم بماذا نشعر اتجاه القائد أو الولاء، الولاء أنت لا تقدر أن تشتريه تحس به و تشعر فيه و يكون من خلال تعاملك مع أمورك اليومية يعني مثلاً إجراء معاملة أو إصدار جواز أو مثلاً تطلب مساعدة هذا كله يجعل الناس تستصغر نفسها أنا لم أصنع شيء فلماذا أضع صورتي أنا أضع صورة والدي في البيت و حضرتك ممكن أن تضع صورة والدك أكثر من صورتك قبل صورتك

صحيح

لأن ممكن تضع صورتك والدك فوق و صورتك أنت تحت. هذا هو الرمزية الشيء المهم

نعم تمام اعتراف جميل بالوفاء

الإنسان الإماراتي عنده ولاء للقائد

برأي حضرتك هل له علاقة بنظام القبيلة إذا عدنا للماضي؟

لا.. أنت الآن عندما تدخل لأي بيت إماراتي الحاكم لا يأتي ليرى إذا علقت صورته لكن أنت تضع صورته لأن هو

منطبع عندك يعني أنت تشعر به و هناك محبة و لا أحد يحاسبك أنك لازم تضع صورته هذا مهم جداً

و في بيوتهم كلها فيها صور؟

كلها كلها أي بيت لازم تكون به صورة زايد صورة الشيخ راشد صورة الشيخ محمد أو صورة تجمعها كامل الإمارات

كلها لازم لازم.. إذا ما كانت في غرفة الجلوس تكون في المجلس يعني لازم صورة صغيرة أو صورة كبيرة لازم.

في اختلاف إذا ذهبنا للمشرق الحكم طبعاً مختلف تماماً لكن هنا تجدين المحبة لكن هناك مثلاً بالمشرق العربي عموماً يوجد خوف.

هناك يوجد سلطة قوية حتى في المؤسسات مثلاً مصر صورة رئيسهم دائماً موجودة و هذا مجبرين عليه أكيد

طبعاً في المؤسسات الحكومية شيء أكيد أن تعلق صورة الحاكم لأنها تشعر الزائر أنه في مؤسسة حكومية تابعة لحكومة

مثلاً دولة الإمارات تابعة لحكومة دبي، في دبي صورة الشيخ محمد مع صورة خليفة مع ولي العهد، في أبو ظبي لا،

فتشعر الضيف أنه في إمارة أبو ظبي أو إمارة الشارقة هنا فقط تعطي انطباع أنت في أي إمارة فيجب أن تكون

كمؤسسة حكومية بهذه الصورة. واضح؟

واضح جداً، حقيقة جداً مفيد. أنا أرب و حضرتك أول شخص إماراتي رسام يعطيني الكثير لأنني أجريت مقابلات مع

العديد من الرسامين يعيشون في الإمارات و لكن ليسوا بإماراتيين فهناك اختلاف لأن الشاهد من الداخل يختلف عن

الخارج. هل هناك إمكانية عند حضرتك أن تقترحي اسم ثاني حيث أنني سأنتهي البحث

نعم أعطيك..

لكن على مستوى التفكير الفكري و الفلسفي مثل حضرتك بمعنى أريد شخص يعطيني و يفيدني مثل حضرتك فالمقابلة معك دكتورة تغني تماماً و تعطي شيء جداً مهم بالنسبة لي

شكراً... الله يحفظك

فهل هناك شخص آخر تنصحيني أن أتكلم معه و إذا كان يرسم صور و بالتالي أستطيع أن أسأله بعض الأسئلة عن موضوع (البورتيت) و الفن التجسدي

هناك شخص متخصص بالبورتيت (الصور) لكن يجب أن أراه فهذا الرسام رسم صور للشيوخ فهو مهم

إذا سمحتي.. هذا جيد

The Arabic transcript of the interview with the Artist Nizar Sabour

أنا دراستي تركيزها على المنطقة العربية فوجدت حقيقة مجموعة من المفاهيم المؤثرة جداً على المنطقة هي العشائرية بمعنى الشكل البدوي مع الشكل الأبوي مع الشكل العائلي فهل له برأيك على الفن عموماً على الفن بهذه المنطقة هل له تأثير بالتعبير الفني أو التعبير البصري عن فكرة السلطة بشكل عام؟

+ نعم... أنا أعتقد الذي يحدث عندنا الآن حدث في أوروبا من مئة سنة أو مئتي سنة بمجتمعاتنا عندما كان هناك أيديولوجيات مسيطرة كانت تعكس نصوص بصرية و حالياً الأيديولوجيات المسيطرة عندنا إن كانت دينية أو سياسية أو عشائرية أو قبلية ستعكس تماماً على المؤسسة بمعنى مثلاً الآن عندما تدخل على مؤسسة خليجية سترى صورة الملك أو صورة ولي العهد ممكن صاحب الشركة ياسر العبار لم أرى له في إعمار كلها أي صورة، تعرفه لياسر العبار؟

نعم تماماً..

+ لمدير العام لشركة اعمار بهذه الشركة الكبيرة لا ترى أي صورة له ممكن ترى صورة السلطان زايد أو الحاكم لا أدري ما اسمه و الآخرين، يعني بمعنى هذه الأفكار التي كانت موجودة في القرن الثامن عشر في أوروبا يعني المؤسسة المشرقية لم تصل لمرحلة متطورة بالخطاب البصري مازالت تعتمد القوة الأيديولوجية و العائلية و القبلية مثلما تفضلت حضرتك.

نعم و هذا تعبيرها دائماً يتم بوضع صورة القائد السياسي عوضاً عن وضع صورة صاحب الشركة

+ صحيح... صحيح... و بسوريا عندنا هذا الشيء و بكل الدول العربية حقيقة هذا الشيء موجود.

تماماً عندي سؤال عندما بدأت أدرس هذا الموضوع و فلسفة فوكو حقيقة انوضع أفكار معينة هلي هي الصورة بشكل عام إذا انوضعت لأي كان إذا كان قائد سياسي أ و صاحب شركة داخل الشركة فبرأيك ما هو انعكاسها على الشخص الموظف الذي يراها طوال الوقت مثلاً ؟

+ نعم، أنا عندي سؤال آخر بهذا الموضوع أسأل نفسي دائماً لماذا نضع صور الموتى في بيوتنا يعني جدي عندما توفى مثلاً لماذا كانوا يضعون صورته و عندما توفى صهري، الحقيقة في نوع من استحضار الأرواح إذا أردت و بالتالي استحضار الذكريات لكن بالمنطق السياسي هو استحضار السلطة استحضار القوة أنا هكذا أعتقد بمعنى أنا عندما أضع صورة لقائد ما فهو استحضار لهذه القوة الموجودة و الأمر ليس له علاقة بالمؤسسة أو باختصاص المؤسسة. أعتقد المؤسسة المتطورة أكثر أصبح لديهم اعتماد على الذات على القوة الذاتية أكثر و بالتالي الخطاب البصري هو ذاتي إما أن يكون صورة شخصية له أي لصاحب الشركة أو عمل فني يصبح شعار لهذه المؤسسة أو يصبح نص للآخرين على المستوى الذي يريد له أن ينعكس بعيون الآخرين.

سؤال... إذا تم الطلب من حضرتك أن ترسم صورة تعبر عن السلطة ، كيف برأيك التعبير عن السلطة إذا لم يتم التعبير عنها بصورة شخصية و تجسيدها بصورة إنسان ، في أي رموز يتم استخدامها من الجهة الفنية لهذا الموضوع ألوان رموز؟

+ نعم حقيقة هناك رموز قديمة و أنا أعتقد هذه الرموز ليست صالحة لكل الأزمان من الصولجان او التاج أو القبضة أو الكرسي أو... أو... إلى آخره أنا أعتقد الأمر الآن ممكن أصبح، أصبح يُصور مثلاً بلون أحمر بدرجات مختلفة يحدث تأليف بصري ما بدرجات مختلفة للأحمر بين الأحمر الحار و الأحمر الأبرد قليلاً و الأحمر الأبرد قليلاً أنا هيك تصويري.

سؤال أيضاً عودة فلسفية للفكرة أيضاً فوكو تحدث عن تأثير بصري بشكل معماري، بأشكال معمارية واحدة من القصص التي تحدث عنها كان يتحدث عن السجون فتم بناء في القرن الثامن عشر تم وضع مخطط لسجن أسموه عندها بانبتكون حقيقة التصميم مهم جداً تم استخدامه الآن في القرون الحديثة حيث أن هذا الشكل المعماري له التأثير الكبير بطريقة أن الشخص الذي يجلس مكانه بمحله داخل خليته مهما يكن المكان لا يعرف أن الناس تراه هو دائماً عنده التزام ذاتي بالقوانين الموضوعه دون أن يعلم من الذي يراه فالآن تم وضع أفكار حديثة على رأسها مثلاً الرادار بالشوارع يعني أخذت هذه الأفكار و تم تطويرها بشكل عملي فالرادار بالشارع مثلاً لكي يحافظ الشخص على سرعة معينة دون أن يكون هناك أحد يراقبه بمعنى هناك أسلوب مراقبة معين استخدام هذه الأدوات البصرية. تحويل هذه الفكرة حقيقة كان لدي سؤال هل هذه الصورة (البورتية) في مكان ما هل ممكن أن تكون وسيلة المراقبة أو للإنسان التلقي عندما يرى هذه الصورة أمامه هل هي ممكن أن تكون أسلوب رقابة أو ليس أسلوب رقابة فلنقل أداة لكي يلتزم الشخص بحاله إذا حضرتك قرأت 1984 استخدام هذه الفكرة تماماً

+ نعم أنا أعتقد الحالتين ممكن وجودهم بمعنى مجرد استخدام هذه الصور قد تكون للتأثير الإيجابي و بنفس الوقت للتأثير السلبي إذا رأيت أغلب المخالفات، أغلب المخالفات تتم من خلال ناس بتستخدم هذه الصور يعني باعتبار أنني أمثل السلطة إذا أنا محمي و أستطيع أن أفعل أي شيء أعطيك مثلاً عن العمارة بالاتحاد السوفيتي العمارة لها عدة مراحل كنت أعيش بموسكو في أحد المرات أتى لعندي بعض أساتذة الجامعة من ضمنهم عميد كلية العمارة كنت عمشي بموسكو فقلت له هذا طراز بداية القرن العشرين هذا طراز السنوات الأولى لحكم ستالين هذا طراز خورشوف ثم صار هناك طراز متحرر. طراز ستالين اعتمد على الجدران العالية جداً و الأعمدة الرتيبة الثقيلة الموجودة أمام كل عمارة إذا

كانه حول العمارة إلى سجون سجون لا تعرف ماذا بداخلها خلف هذه الجدران الهائلة الضخمة. إذاً حقيقة العمارة كانت ممثل شديد للنظام السياسي و إلى اليوم ممكن أن يكون هذه الأنظمة الديمقراطية المنفتحة لاحظ العمارة إلى أين وصلت، وصلت لما بعد الحداثة وصلت لاختلاطات لليوم من الصعوبة أن تلحقها و ترى طرقها وصلت لرها حديد التي عملت لشيء حديث يعني عملت شيء كان خرافي بالحقيقة الله يرحمها

إذا رجعنا للصورة فأننا أتصور أنها ممكن أن تقدم حالة إيجابية و ممكن أن تقدم العكس لكن بالحالتين هناك اعتماد عليها.

و برأيك بالمنظومة الكاملة التي يتم استخدامها و من ضمنها الصور تعلم بالآخر هناك منظومة بشكل بربوغندا هناك منظومة أيضاً استخدمت بشكل كبير بالاتحاد السوفيتي كما أعتقد تستخدم الآن أيضاً من الناحية الإدارية تأثيرها بما أو كل هذه القصص التسويق، التسويق للأشخاص مهما يكن استخدامها فهي بالنهاية بربوغندا استخدام PR يسمى الصورة تأثير الصورة هل هو برأيك أهم أسلوب لأن بربوغندا لها عدة مناحي منها الصورة منها الأغاني منها الشعركثير من الأمور برأيك ما هو تأثير الصورة بكل إجمالي الماكينة إذا وصفناها بهالشكل

+ أنا أعتقد الصورة مهمة كانت و مازالت لا سيما هذا الوقت الذي هو عصر الصورة و لها الحضور الأكبر يعني هذه الصورة اليوم هي التي نشاهدها بوسائل الإعلام الحقيقة ما سبق و البشرية شاهدها البشرية تشاهد كل شيء و أقصد إذا صور محددة مازال لها دور خاصة ببلاد العالم العاشر يعني بالبلاد المتخلفة التي لم تصل للعالم الثالث و لا الثاني و لا الأول مازال لها دور لكن أعتقد بنفس الوقت بالعالم الغربي دورها موجود لكن دورها السياسي أعتقد قل يعني صودف خلال الأعوام 1999 و 2000 و 2001 كنت ببرلين كان هناك انتخابات بوقتها فازت للمرة الثانية ميركل أو للمرة الأولى لا أذكر لا ترى لها أي صورة في الشارع.... هل تفهم علي

نعم، تمام تمام...

+ بينما بنفس الوقت الصورة هي الأساس عند كل مواطن غربي و شرقي بسبب وسائل الإعلام لكن أنت تحدد صورة معينة أعتقد صورة الإيدولوجيا إذا أردت حضورها مازال في العالم في الشرق الحقيقة لها حضور الدين من كوريا إلى المغرب العربي مروراً بالصين مروراً بباكستان مروراً حتى بتركيا مازال للصورة حضور الصورة فيها ثقيلة.

أعتقد أنا استكملت الشيء الذي كان مهماً أن أسأل حضرتك عنه، أنا مثل ما أخبرتك هذه أريد أن أستخدمها في رسالة دكتوراه يعني أنا بالمرحلة النهائية من الكتابة قرار حضرتك هل ممكن أستخدم الملاحظات التي أعطيتني إياها أستخدم اسم حضرتك أو لا تريد أن يذكر اسم حضرتك أو بدون ذكر اسم حضرتك.

+ مثل ما تحب ليس لدي أي مشكلة أبداً

ليس لديك مشكلة ؟

+ ليس لدي مشكلة إطلاقاً

و أنا قابلت مدام لميا و أرنتي أعمالاً جداً مهمة أعرف Facebook إذا في إمكانية أنا الآن أشاهد صفحتك على حضرتك من أهم الفنانين حالياً

+ شكراً

الله يسلمك.. فهل هناك عند حضرتك إمكانية أن تشاركني بصورة أو لوحة أو اثنتين عندما رسمتهم كان لهم تعبير عن سلطة مثلاً بحيث أستطيع أن أضعهم بدراستي لكي أرفق الشيء البصري عن عمل حضرتك حيث أنني أرغب بأن يكون شيء له علاقة بهذا الموضوع حضرتك قمت بشيء قريب عن هذا الموضوع

+ بالحقيقة أنا شخصياً لا أحب السلطة حتى بتدريسي بالجامعة ليس لدي سلطة لدي حوار و لدي عمل حتى أولادي بعد أن كبروا شعرت أنني كنت على غلط بتربيتهم كان لا بد من سلطة ما لحد معين، بعلمي عملت أفكار كثيرة بالحقيقة كل سنة أو سنتين أو ثلاثة أشتغل فكرة و هذا الوضع السوري الصعب و هذه الكارثة التي نعيشها اشتغلت أيضاً مجموعة أفكار من نوعات سورية لأشلاء سورية و عملت مجموعة من الكتب كأنها مذكرات يومية ثم عملت للقلمون عندما أتنه الحرب و ماذا حدث لا أعتقد إذا كان هناك بهذه الأعمال شيء من السلطة، لا أعتقد عملت سابقاً شيئاً عن تدمير عملت شيء عن عنتر و عبله أعمل بعض الأيقونات المعاصرة أيقونات سورية هذا المجال الذي اشتغلت به و عملت مدن شرقية أما شيء عن السلطة فلم أعمل شيء. إذا كنت تعتقد أن شيء من الأعمال تساعد في تأكيد فكرة ما فلك كامل الحرية.

أعتقد أن كل شيء على صفحة حضرتك، أنا الآن أتصفح صفحتك و أعجبت بها أعتقد أن عليها جزء كبير من أعمالك أستطيع أن أشاهدها الأيقونات الدمشقية النعوات تقريباً كلها موجودة و أنا أيضاً أرغب بأن آخذ الأذن من حضرتك إذا كنت أستطيع أن أضع بالنهاية لوحة أو اثنتين لأري نمط الفن المستخدم الخطاب البصري الذي تستخدمه حضرتك

+ لك مدى الحرية

شكراً جزيلاً

الدكتوراه هي بالنهاية أكاديمية و حتى توجهاً أقوم بها بجامعة بانكلترا اسمها جامعة برادفورد فتوجهها للجمهور الغربي حقيقةً و ليس للجمهور العربي لناس أكاديميين فلن تنتشر للعلن إلا بالمناطق الأكاديمية حتى لا أستخدم شيء ليس لي ملكيته

+ أسأل الله لك التوفيق و إن شاء الله تنتهي بخير و سلام

الله يحفظك شكراً لك

The Arabic transcript of the interview with the Artist Sattar Kawoosh

كيف يستطيع الفنان التشكيلي تحويل فكرة ذهنية ما الى عمل فني ما؟

عامر: بداية أستاذ ستار، كيف تصف لنا طبيعة أعمالك الفنية؟ ما هو النمط و الإطار العام لمجمل أعمالك الفنية؟

ستار: تتميز أعمالي الفنية بالتركيز على اللحظات الخاصة بين الرجل و المرأة، و لكنني انظر إلى هذه اللحظات بطريقة خاصة أو ما يسمى بنظرة فريدة كنظرة الشاعر العظيم نزار قباني للمرأة التي هي ليست مجردة بل فنية و إنسانية أكثر.

كما وأن الموهبة الفنية بمفردها لا تكفي، إذ يتوجب على الفنان إدراج أنواع مختلفة من التقنيات في لوحاته، كما و أنها مهمة الفنان إخراج العمل الفني بالطريقة المرجوة التي تحفظ جمالية العمل، بمعنى آخر إنني أنظر للوحاتي و كأنها طفلة صغيرة بسيطة تلعب و تغني و ترقص، و لكنها لا تستطيع مواجهة ويلات الحرب و الأسلحة و لكنها تستطيع الإشارة

إليها فقط. لذلك أنا كفنّان تشكيلي لا أميل إلى طرح المواضيع الكبيرة في أعمالي الفنية، بينما أتطرق إلى مواضيع صغيرة عابرة بتقنيات عالية.

مثال: إنني أرسم بما يقارب عشرة اسكتشات فنية على ورق قبل رسم اللوحة الأصلية على القماش. و الجدير بالذكر إنني استوحي إلهامي من أشياء أو مشاهد بسيطة، كإمراه بسيطة تجلس في الحديقة المجاورة لمرسمي الخاص تكفي بأن تلهمني لفكرة ما و بداية عمل فني جديد.

عامر: هل تعتمد أسلوب رسم البورتريه في أعمالك الفنية؟ أو اذا كان قد سبق و رسمت بورتريه؟

ستار: تقنية البورتريه استخدمتها بطريقة خاصة نوعا ما، بمعنى أنني استخدمت تقنية مختلفة عن تقنية رسم البورتريه التقليدي. حيث أحاول المزج بين أسلوبى الخاص في الرسم و بين شخصية الشخص المرسوم، و التي تؤدي إلى نتيجة خاصة قريبة إلى فن الموزاييك أحيانا أو أنواع أخرى من الفنون، و لكنها بالضرورة تشبه الشخص المرسوم. من الجدير بالذكر أن فن البورتريه يجب ان يشبه شخصية الرسام كما يجب ان يشبه شكل و شخصية الشخص المرسوم، كمثال رسم القادة و الزعماء السياسيين حيث يتوجب الإبقاء على شكل و شخصية الزعيم و لكن شخصية الرسام يجب أن تظهر بالضرورة.

عامر: هل ترسم لوحات بورتريه بحال الطلب الشخصي؟

ستار: نعم، و لكن أرسم بطريقتي الخاصة كما سبق و ذكرت و التي هي ليست بالضرورة واقعية تماما.

عامر: كيف تسجد شكل الشخص المرسوم إذا لم يكن الرسم واقعي تماما؟

ستار: البورتريه يحتوي على عدة أجزاء، الواقع جزء أساسي و ضروري بالطبع، و لكن أيضا تقنيات الرسام و خياله هي عناصر اساسية في لوحة البورتريه مما يجعل منها لوحة جدلية تبدو سهلة و لكنها صعبة في ذات الوقت. إضافة لعامل المعرفة الشخصية الذي يؤثر بشكل كبير على نتيجة العمل الفني، أما في حال عدم المعرفة المسبقة فتختلف نتيجة العمل الفني بطبيعة الحال.

مثال على حالة مشابهة، الشاعر نزار قباني الذي لم يحالفني الحظ و التقية و لكنني متشبع من شعره و حسه المرفه
لدرجة أحس و كأني التقية و اعرفه منذ سنوات طويلة حيث شخصيته و انعكاس قصائده تجعلني اتعمق بشخصيته
بشكل أكبر.

عامر: بالحديث عن الشخصيات المعروفة، هل سبق و رسمت شخصيات قيادية في لوحات بورتريه؟

ستار: لا لم يحصل قبل أن ارسم أي من القادة. عندما كنت في العراق أكر أغلب أصدقائي الفنانين رسموا صدام حسين
في لوحات بورتريه، و لكن لم يستهويني الموضوع و لم يطلب مني أحد بشكل شخصي.

عامر: متى غادرت العراق؟

ستار: غادرت العراق في سنة 1994 حيث كان آخر معرض لي في سنة 1993 و من ثم غادرت العراق.

عامر: دراستي البحثية تركز على استخدام القوة في الاعمال الفنية التي من الممكن أن تؤثر على المتلقي بشكل او بآخر،
و لذلك كان سؤالي في حال سبق و رسمت أحد من القادة من أي مجال كان سواء كانوا زعماء أو مدراء شركات على
سبيل المثال لا الحصر.

ستار: لا لم يسبق لي أن رسمت أحد بهذه المواصفات.

عامر: في حال و طلب منك رسم شخص بهذه المواصفات، كفنان تشكيلي كيف تستطيع ان تضفي طابع القوة على
الشخصية المرسومة؟

ستار: هناك عدة عوامل تتحكم بهذا الموضوع، مثلا حجم البورتريه و اذا كان البورتريه كامل او وجه فقط. إضافة
لطبيعة عمل الشخصية ناهيك عن الألوان المستخدمة و التي يجب بالضرورة ان تتناسب و عمل الشخصية المرسومة.
حيث ان كل فنان يرى الشخص و العمل الفني و النتيجة النهائية للوحة من وجهة نظره الخاصة.

عامر: تعقيا على ما سبق، نستطيع القول بأن البورتريه هي ليست انعكاسا للواقع بالضرورة، إنما هو انعكاس لنظرة
الاشخاص / الفنانين أو ما نسميه بالافتراض الشرطي.

ستار: تماما، حيث أن هناك العديد من اللوحات العالمية المقترنة بأشخاص و تاريخ و تسمى بالبورترية نسبة للاقتزان الشرطي بهم.

عامر: بالحديث عن منحى آخر من فن البورترية، ما هي نوعية الألوان المستخدمة لرسم القادة على وجه الخصوص؟ هل هي الألوان الداكنة؟

ستار: ممكن، و لكن الموضوع يعتمد على الحالة العامة. بمعنى أن الألوان المفرحة قد تستخدم في بعض الحالات الخاصة و لكن الميل الأكبر يبقى للألوان الداكنة.

عامر: هل تعتبر ان الألوان الداكنة مرتبطة ارتباط وثيق بالسلطة و التعبير عن منصب قيادي ما؟

ستار: تماما، حيث السلطة دائما تحمل معاني القمع و الاحتقار للآخر. و في حال الرسم، يلجأ الفنان للحالات التعبيرية فيستخدم الألوان الداكنة لكي يعبر بها عن حالة القمع و الاستبداد الملازمة للسلطة، حيث اعتقد بأنه كل ما زادت الدكتاتورية و القمع في الشخصية السلطوية كلما زادت الرمزية في الفن.

عامر: في حال طلب منك رسم بورترية لشخصية يعتقد العامة او شريحة معينة من الناس بانه قيادي إيجابي و محبوب من الناس، كيف يستطيع الفنان إظهار هذا الجانب الإيجابي لشخصيته بعيدا عن رموز القمع و الاستبداد الملازمة لشخصية القادة؟

ستار: من وجهة نظري كفنان تشكيلي، أرى ان الدكتاتورية و السلطة ليست بصفات سلبية دائما، و إنما قد تحمل بعض الإيجابيات أحيانا و لو كانت قليلة، حيث تبقى المسألة شخصية، و الفن يخضع لذات الظروف و المتغيرات المرافقة لتغير الشخصية.

مثال: يوجد في هولندا مبنى كان في السابق سجن و تحول بعدها إلى مراسم منوعة، حيث يستطيع الفنانون استخدامها كمراسم عامة لرسم القادة و الزعماء... الخ.

عامر: اعتقد أن حضرتك متأثر بشكل كبير بالفنان بيكاسو؟

ستار: نعم، اعتبره الأب الروحي لي حيث أنه فنان عظيم لن يكرر مثله التاريخ، إضافة لكوستاف كليمت و الذي اعتبره أبي الروحي و ملهمي الأول بجانب بيكاسو.

عامر: من الملاحظ دائما وجود أشكال هندسية في أعمالك الفنية، دائرة ما أو مربع أو ما شابه، فهل تبدأ أعمالك بالشكل الهندسية وصولا للعمل الفني المرغوب؟

ستار: بالطبع، إن العمل الفني هو عبارة عن مجموعة من الأشكال و الخطوط و التقاطعات التي استخدمها بشكل كبير ضمن أعماله الفنية، و بما ان معظم أعماله الفنية تتمحور حول المرأة فيجب الاخذ بعين الاعتبار لانحناءات جسد المرأة و التي تكون نوع من التجريد في اللوحة، فتشكل هذه الانحناءات و الخطوط و الاشكال تناغم خاص في اللوحة.

عامر: بالحديث عن بلدك الأصلي، اين نجد تأثير العراق في أعمالك الفنية؟

ستار: تأثير العراق كبير في مسيرتي الفنية حيث أنني قضيت طفولتي و شبابي في العراق قبل أن اغادره. و الآن اعتبر أن جميع أعماله هي للعراق و لتاريخ العراق. ليس من الضروري أن اجسد العراق في لوحاتي بشكل مباشر و لكنه حاضر و مؤثر بشكل كبير.

عامر: من خلال قراءتي لمسيرتك الفنية، نستطيع القول بأنها مقسمة لعدة مراحل, كم مرحلة تحديدا؟

ستار: مرحلتين أساسيتين، ما بين مرحلة العراق و مرحلة الانتقال لأوروبا.

The Arabic transcript of the interview with the Artist Moosa Al Halyan

الفنان الإماراتي موسى سلطان الحليان، فنان تشكيلي إماراتي عضو بجمعية الإمارات للفنانين التشكيليين من سنة 1984، في ذلك الوقت كان عمري 16 سنة، و انا من مواليد 1968. لم أدرس الفنون التشكيلية بشكل أكاديمي، بكل

كانت موهبة من رب العالمين. هذه الموهبة تطورت إلى مستوى متقدم ينافس خريجي الكليات و المعاهد الفنية في ذلك الوقت.

بداية، أنا أحب رسم فن البورتريه منذ زمن بعيد، حيث أنني في مرحلة الدراسة كنت أحمل الكتب التي تحمل صورة الشيخ زايد رحمه الله، الذي هو شخصية محبوبة جدا لدى الشعب. فمنذ ذلك الوقت طورت مهاراتي في رسم البورتريه إلى أن اتقنتها لمستوى رسم المدرسين و الأهل و الأصحاب، إلى أن تطور الموضوع لإمتهان الفن التشكيلي بشكل منظم، حيث طورت مهارات الفن التجريدي و فنون التصميم الغرافيك، كما أنه لي تجربة بسيطة في فن التصوير و لكن لم امتهنها بشكل متقدم. إضافة لاهتمام واسع بفن الخط العربي و كل هذه المهارات طورتها بشكل ذاتي بعيد عن التعليم الأكاديمي بأي شكل كان. حاليا اعتبر نفسي من الناجحين في هذا المجال بعد تجربة غنية، طويلة و واسعة من ممارسة فنون عدة.

من الجدير بالذكر، أنه و خلال تطور العلم و استغناء الناس عن الأعمال اليدوية و الاستعاضة عنها بالتصاميم الإلكترونية فقد وجهت عملي إلى مجال التصميم الإلكتروني للشركات و بدأت بفهم الفلسفة التجارية للمؤسسات و رغباتها. و لكن مع المواكبة للتطور لم استغني عن مجال رسم البورتريه و لا عن شغفي برسم الخيل. كما أنني استطيع رسم الخيل من خيالي بشكل كامل، في حين كنت استعين بصور فيما سبق.

، 95% عموما، بالنسبة لفن البورتريه لكي يتمكن الفنان من إتقان اللوحة يجب أن يتمكن من الملامح بنسبة لا تقل عن 95%، على سبيل المثال هناك بعض لوحات البورتريه للشيخ زايد لا تعبر عن شخصيته إطلاقا و لا عن حضوره و فكره العميق، حيث أن ملامحه مختلفة عن الواقع. في حين انه و من خلال خبرتي العملية، اكتشفت السر الكامن وراء رسم البورتريه الناجح ألا و هو العين، تعد العين نافذة الروح التي توصل أسرع رسالة عبر التاريخ. و ذلك من ناحية تقبل المتلقي للوحة البورتريه و الاستظراف للشخصية المرسومة، حالها كحال الصد و التمتع حيث ان كل هذه المشاعر تكمن في جمالية رسم العين و دقة إيصال روح اللوحة، او كما اسميها انا بأنها نافذة الحياة. و مثال على ذلك، عندما خاطب موسى ربه طالبا النظر إليه “ يا رب، دعني أنظر إليك ” لأن البصر مفتاح التواصل البشري. و في رأيي الشخصي، إن العين العربية هي أجمل عين للرسم و خاصة عيون النساء، و الدليل على ذلك البيئة الحارة و الرطوبة المصاحبة لها

كما و ان العين العربية براقعة كما تتجمل العيون العربية بالرموش الكثيفة هبة من الله لتحجب الرماد و الغبار المصاحب للبيئة المحيطة. كما و يقال بأن العين الهندية جميلة، و لكم مما لا شك فيه بأن العين العربية أجمل، لأن العين الهندية مجبولة بالمطر و الطقس المغاير للطقس في الجزيرة العربية مما يعطي العين العربية جمال أكبر أقل ما يوصف بأنه سحر و خصوصا عيون المرأة. بالنتيجة تمثل العين بما يقارب نسبة ٩٠٪ من ملامح الإنسان لأنها كما سبق و ذكرنا هي عضو تعبيرى في الفن.

عامر: بالحديث عن الشيخ زايد رحمه الله، هل سبق لك و قابلته بشكل شخصي؟

موسى: سبق لي و قابلته لمرة واحد في معرض، حيث سحت الفرصة لي بالسلام عليه و إهدائه لوحة.

عامر: إذا، كيف تستطيع رسم الملامح و التفاصيل المصاحبة للوجه؟

موسى: إنا من جيل عاصر صور الشيخ زايد في كل مكان، بداية من الكتب المدرسية إلى صورته في التلفزيون و الجرائد... الخ، حفرت ملامحه في الذاكرة بشكل عميق، بالذات الشخص المعني بموهبة الرسم، حيث كنت ارسم صور الشيخ زايد في كل مكان. بالمقابل، لا احب رسم وجوه الأطفال مثلا حيث ان كل وجوه الاطفال تشبه بعضها تقريبا بملامح دائرية و تفاصيل محدودة، لكن بالمقابل أميل أكثر لرسم صور الشخصيات العامة، مثلا شخصية جمال عبد الناصر كاريزما تستحق الرسم بدقة عالية.

عامر: كيف تستطيع إبراز كاريزما الشخصية في رسم لوحة البورتريه؟

موسى: كما سبق و ذكرت، إن العيون هي مفتاح الحياة و مفتاح لوحة البورتريه، صدام حسين مثلا يقال عنه بأن لديه عيون القوة و الجبروت و الغطرسة. هتلر أيضا، بكل ما يحمل من ضعف و هزلية و لكن عيونه تحمل جنون العظمة، كما موسيليني يحمل نفس الصفات. لذلك فأن العين تحمل كل أسرار الشخصية. كما و يقال بأن لغة الجسد تتجسد جميعها في العيون، احيانا لا يستطيع بعض الناس النظر إليك بالعيون لتغلب صفة الخجل عليهم بضمن طبيعتهم البشرية.

بالمقابل، هناك بعض الشخصيات التاريخية التي لا نعرف لها شكل معين و لكن نستطيع ان نتصور شكل العيون من خلال السيرة الذاتية و القصص المروية عنها، مثلا سيدنا محمد عليه الصلاة و السلام، كان شخصية كاملة لا ينقصها شيء إطلاقاً، متواضعا لا يميز نفسه بين الناس حتى يذكر عنه عندما اتاه اعرابيا سائلا من منكم محمداً؟ حيث كان لا يميز نفسه عن عامة الناس، متواضعا لانه كان ذو شخصية كاملة لا يحتاج لأن يميز نفسه عن الناس، متبسم لا يتفقهه لأثبات وجوده. شخصيا، اتمنى لو إنني استطيع رسم شخصية سيدنا محمد، حيث يوجد لدي مواصفاته كاملة من ملامح و تفاصيل.

مثال آخر عن الشخصيات التاريخية، نابليون بوناپرت حيث كان لديه نقص حاد في شخصيته نتيجة قصر قامته. حيث انه لم يكن يركب خيول أوروبية، كان يركب الخيول العربية حصرا لصغر حجمها و قوتها المشهود لها في أصقاع الأرض، حيث كانت تناسب نقصه في هذا الجانب. لذلك كنت اذكر بأن لكل انسان نقص ما في شخصيته يظهر بشكل او بآخر و يجب على الرسام ادراك مكان القوة و الضعف في الشخص المراد تجسيده في لوحة البورتريه.

بالعودة لموضوع لرسم البورتريه، يوجد لدينا تفاصيل من الجبين إلى الوجنات كما الشعر و الفم و العيون و الأذنين. كما و انه ليس من الضروري التطابق بين الجانبين الأيمن و الأيسر، حيث أنه لا يستطيع رسم الجانبين بشكل متطابق تماما لأسباب عديدة. لكن عند رسم الشخصيات العامة، يجب على الرسام إلغاء الاختلافات بين الجانبين و إيجاد صيغة توازن لتلغي الاختلاف بين طرفي الوجه. و ذلك لأن أغلب الناس لا تستطيع تقبل نفسها بإيحاء التعب، الكبر او اي نوع من

أنواع النقص الذي قد يكون واضح على وجهها. و مع ذلك يتوجب على الفنان أن يكون صادق في عمله على رغم اضطراره للمجاملة في بعض الأحيان.

في هذا السياق، أود أن انوه إلى أن مصداقية الفنان يجب ان تكون هدفه الأول و الاخير، حيث أنه في حال كان المنتج الفني هو إرضاء للآخرين فقط فإنه لا يكون منتج فني بل تجاري و يسوق مع القطيع بالكذب على النفس و الموهبة قبل المتلقي.

عامر: هل سبق لك و رسمت شخصية عامة في مجال إدارة الأعمال؟

موسى: لا أذكر على وجه التحديد، و لكن في الثمانينات أذكر قد رسمت شخصية، و لكن للأسف لا يوجد لدي نسخ من هذه الأعمال. و لكن أستطيع أن أرسم شخصيات عامة في هذا المجال مثلاً شخصية محمد العبار على رغم قلة التفاصيل في وجهه و لكنني احب رسمه. مثال آخر، الشيخ نهيان بن مبارك وزير الثقافة حيث تعجبني شخصيته و إنسانيته العميقة كما و انه اجتماعياً قريب من الناس حيث يحضر الافراح و الاتراح لجميع الناس.

و لكنني رسمت شخصيات عامة من فنانيين و موظفين حكوميين و مطربين أمثال عبد الحليم حافظ في أواخر حياته في فترة مرضه.

أود ان اضيف ايضاً بأن الابتسامة هي سر آخر من فن رسم لوحة البورتريه، شأنها شأن العين.

عامر: هل تنطبق نفس الموصفات في حين رسم الشخصيات السياسية؟

موسى: السياسيين كاذبين، لأن لديهم نقص عالي في عدة اجزاء من شخصياتهم، كما و أن الشكل ممكن أن يؤثر بشكل عالي. كما النقص المعرفي. اهم ما يمكن تلخيصه في مفاتيح رسم البورتريه إضافة إلى إتقان ملامح الشخصية هو أن تطابق الملامح الروحانية مع الشكل الخارجي. و للمعلومة، فإن أصدق ملامح للإنسان تظهر في خلال النوم، حيث لا يوجد أي نوع من التكلف او التحكم بعضلات الوجه، كما و لا يوجد أي نوع من المؤثرات النفسية أو العصبية تؤثر على شكل الوجه في خلال فترة النوم.

عامر: في حال رسم البورتريه لقائد، هل يختلف رسم شخصية قيادية عن رسم شخصية اعتيادية؟

موسى: طبعاً، في حال رسم الشخصية القيادية، يجب على الفنان التركيز على العين كما سبق و ذكرنا بأنها نافذة الحياة، كما الرقبة و الصدر التي تدل على الحسم و الصلابه و الثقة العالية. مثلاً، ابراهيم لينكولين لديه هبة عالية في صورهِ المرسومة في حين أنه كان شخصية في الحياة بسيطة جداً، حاله كحال غاندي و الملك فيصل مثلاً. إن هذه الشخصيات مثلاً متطابقة من حيث البورتريه و الروحانية. مثلاً عين الملك فيصل عين قوية جداً و تشبه بالرصاص لدرجة الحدية العالية الموجودة بها. في حين ان غاندي يقال عنه بأنه رجل غير شجاع لما ترتبط به الشجاعة في ثقافتنا بسفك الدماء، في حين أنه رجل مسالم و زعيم كسب حرباً لم يسفك بها نقطة دماء لما يمتلك روحانية قوية في ضمن شخصيته.

بالمقابل، يوجد انواع من البورتريه الشرس، مثال على ذلك بورتريه هنري كيسنجر وزير خارجية اميركا الاسبق. في حيث ان عيونه شرسة و قوية جداً.

بالمخلص، جميع أفعال الانسان و تصرفاته تنعكس على وجهه، و بالتالي انا كفنان يتوجب علي قراءة الوجه الصحيحة من خلال العيون و الابتسامة و تفاصيل الملامح جمعاء.

عامر: اغلب اعمالك الفنية هي بقلم الرصاص عوضا عن الالوان الزيتية مثلاً؟

موسى: انا احب الرسم بالابيض و الاسود و يوجد لدي مجموعة كاملة بالقلم الرصاص، استطيع ان اشاركك بها حيث عرضتها في فينيسيا، ايطاليا و في معرض الإمارات و كان لها صدى جميل، على رغم صغر اللوحات، إلا انها تلقت ردود افعال طيبة من المتلقين، لان الجانب الانساني بها كان ظاهراً بشدة على رغم المحتوى السياسي للوحات.

عامر: شكرا جزيلا للمعلومات الهامة و التي بالضرورة تغني الاطروحة و الدراسة التي اجريها عن رسم فن البوتريه و علاقتها بالقيادة.

موسى: في رأيي القيادة حصرا مرتبطة بالشخصية العسكرية، حيث ان القائد الحقيقي يجب ان يحمل عين حدة و يجب ان توصل رسالة القيادة و محتوى الشخصية عن طريق العين حصرا، حيث ان في رأي الشخصي ان اهم سمات القيادة هو الحب، الذي هو اصل الحياة جمعاء.

عامر: شكرا جزيلا

The Arabic transcript of the interview with the Artist Waddah Al Sayyed

السيد عامر يسأل:

هل تستطيع أن تعطيني موجز عن حياتك الفنية من بداياتك الفنية حتى الان.

السيد وضاح يجيب:

خلال السنين التي صادفت تخرجي من كلية الفنون كنت عبارة عن لاقط ومراقب وناقد لكل الصيغ البصرية التي يقدمها المشهد المحيط بي. فكنت لاقط جيد من خلال مساحة ثقافية اجتهدت عليها وتلقّطها من المحيط حولي، لأن المحيط حولي كان مثقفاً نسبياً، وكل شيء التقطه بتلك السنين كان يقدم لي بدايات هذا الخطاب من خلال :

لماذا أخاطب؟ من أنت لتخاطب؟ ما هو طريقك؟ إلى أين؟

لذا يجب عليك تحديد خطابك، وهذا الخطاب تحدد عندي بعمر متقدم لأنك بحاجة لنضج بصري وثقافي حتى تستطيع أن تقدم خطاب.

بالجامعة كانت تجربتي بسيطة جداً ولم تترك بذاكرتي شيء مهم ولم تقدم لي شيء مهم لأن معظم الأساتذة الذين درسوني بكلية الفنون كانوا مبدعون وفنانون ولم يكونوا أساتذة، وقد اكتشفت ذلك بعد تخرجي من الجامعة السورية وتدرسي لسنين طويلة وانشائي لدار السيد للفنون، ومن خلال تجربتي مع مئات الطلاب والمنهجية التي وصلت لها، لذا صار هناك نوع من التأخير عندي لأن الواقع والمحيط هو الذي سيلعب بعداد الزمن عندي.

هناك خطاب يجب تقديمه فيما أن يأتي مبكر أو يأتي متأخر، فالمحيط هو الذي يلعب بعداد الزمن، فحتى وصلت لخطابي والمستوى الفكري بلوحتي كنت قد تجاوزت الثلاثين من عمري. فقد كانت بدايتي في عام 1991 بأول معرض قدمته في أحد صالات دمشق، وقد بدأت بدراسة متواضعة جداً تناسب وعيي وإدراكي البصري والفني والثقافي، وكان عمري وقتها 21 عاماً، فقد كنت أحاول أن أجد كم من العلاقة وكم من البحث البصري معين هل يوجد هذا البحث أو لا يوجد، وكم من التزاوج والتناغم بين الموسيقى والنغمة وتونيك اللون وقد قدمته بمعرضي الأول.

بعدها عملت عدد من المعارض، وقد كتب عني ناقد فني في سوريا اسمه سعد القاسم مقال مهم عنوانه وحدة التنوع عند وضاح السيد، فعلاً هذا العنوان يشرح خطابي في ذلك الوقت، كنت أعمل على كل شيء وعملت على توحيد كل الأشياء بلوحتي حيث عملت باللوحة أبسترك تجريدي وعملت باللوحة التعبيرية وحتى اللوحة القريبة من الانطباعي، عملت على عدة نماذج وتقلّبت كشخصية فنية وتقلّبت كشخص، وبالوقت نفسه كانت تتطور شخصيتي لتصل إلى الخطاب الذي أريده. في ذلك الوقت كان عندي بحث عن أنا بصريا، وليس عندي خطاب، وأنا أدقق على كلمة بصريا لأننا كمبدعين دعنا نكون واضحين، ونحن كمبدعين نعمل بهذه المساحة. نحن أشخاص بصريين تركنا النص والكلمة لأصحابها، فقط نحن نعمل على المشهد والحالة واللون، حتى وصلت إلى المعرض الذي عملته عام 1999 وكان مفصلي في حياتي لأنني عملت على مادة غير معروفة اكتشفتها اكتشاف وهي مادة اللباد، وهي مادة يستخدمها البدو

بالتدفئة وتزيين الخيم، وأنا اعتبرت هذه المادة فيها شيء من هويتنا كعرب، وهي تقدم كشيء موروث وتضيف شيء للموروث الغربي الذي نكرره بطريقة سمجة، لسنا مضطرين للتكرار، يجب أن نقدم اضافاتنا ونصنع لوحة تعكس هويتنا. لقد قمت بمعالجة اللباد لأن هذه المادة لا يرسم عليها، وأصبح جاهزاً فيزيائياً ليتحمل الألوان عليه، وبعدها عملت معرض كله من اللباد، وهنا بدأت بدايات خطابي، فقد قدمت على اللباد كل ما كتبه عظام الشعراء بالمنطقة، كل لبادة كانت تحمل اسم قصيدة عظيمة لشعراء مهمين مثل الماغوط وأدونيس ونزار وسعد اليوسف وشعراء لبنانيين من كل الجنسيات العربية، وكل قصيدة اخترتها اعتبرتها قصيدة ملهمة لي وقدمتها على لبادة، وهذا كان بداية بحثي الذي كان على مستويين المستوى الفكري والمستوى البصري.

فعلى المستوى البصري :كان بحثي يعالج كيف تقدم للوحة الشرقية مشهد مختلف و جسد مختلف.

وعلى المستوى الفكري: كان بحثي يعالج من يحتاج إلى طرح لوني وبصري قوي بكل المحيط الثقافي حولك وهو أكثر من الشعر. وأنا لمست بداية انغلاق الشعر في تلك الفترة (فترة التسعينات).لذا كان لابد أن يكون خطابك لدعم هذه المساحة من الابداع الذي نسميه الشعر. فالتوحد الذي أصبح عندي باللوحه بين الألوان والقصيدة بدأ بهذا المعرض، وكان قد حضر هذا المعرض كل الأسماء الكبيرة من الشعراء وقد كان شرف لي اجتماع كل هذه الأسماء الكبيرة و(التي رحلت كلها عن عالمنا اليوم) بيوم الافتتاح ومن وقتها بدأت قصتي مع الشعر (القصيدة).

غبت عن الساحة الفنية لمدة أربع إلى خمس سنين أي حتى غاية عام 2005، وذلك نتيجة صدامي الغير معلن مع لقمة العيش، فاللوحة أصبحت غير قادرة على تأمين معيشتي. وكانت أهم محطة بحياتي في عام 2007 حيث وقتها قدمت معرضي الكبير الذي انطلق فيه اسمي بقوة، وأخذت مساحة من الشعر يفهمها الجميع وهي مساحة الياسمين ألا وهي نزار قباني. أخذت مساحته وحولتها إلى رسوم. نزار لم يكن بالنسبة لي مجرد شاعر بل كان حالة نموذجية تختصر فيها حكايتنا بدمشق، حكايتنا مع كل ما هو مثقف وجميل وراقي. وكان نزار رمز لهذه الحالة لنموذجية بسيرته الذاتية ومساحة حياته الرائعة. وقد عملت معرض سميته مرايا العاشق وكان لنزار قباني. وكان نقلة نوعية غيرت لوحتي وأصبحت لوحة مختصة بالقصيدة وأصبحت كلمات القصيدة تدخل مع أمواج اللون وتتداخل وتتناغم معه.

السيد عامر يسأل:

كيف تم تحويل الخطاب المكتوب أو السمعي إلى خطاب بصري وكيف تحولت الكلمة إلى صورة؟

السيد وضاح بجيب:

لابد نحن كفنانين بصريين حيث لغتنا أضعف من أن نعبر بشكل مباشر أو متكامل عن هذا السؤال, ولكن سأحاول باللغة البسيطة التي عندي توصيل الفكرة. هناك حالة من الابداع اسمها التمثيل أي باللغة العربية تمثل الشيء أي عشق حالته أي أنت لم تقرأه أو فهمته أنت تمثلته أي أنه أصبح بكل مساحة وطريق صغير يمشي داخل عقلك وذاكرتك, طريق صغير فيه من يمر به ولا بد أن يمر بكل طريق صغيرة أو حارة صغيرة في عالم ذاكرتك ووجدانك, يجب أن يكون هناك أشخاص تعبّر وتحكي عن هذا الشيء, إذاً لتمثل هو التعشق مثلما يتعشق اللون بالماء والزيت, تعشق الكلمة لأننا نتكلم عن القصيدة في كل نسخ صغير تمر فيه روحك, أي أنه موجود بكل كيانك الروحي. قد تسألني ما هو كيانك الروحي؟ أنا أفسره بأنه كل ما هو فكر وجداني غير مقروء, هو مشاعر غير مقروءة, فهذه هي الروح بالنسبة لي. فالمادة الوجدانية تتمثل من خلالها القصيدة وتصبح جزء من روحك. فأنت لا تقرأ نزار قباني أنت أصبحت نزار نفسه, وأصبح بإمكانك أن تكتب مثل نزار, فأنا بمرحلة ما من كثرة ما قرأت لنزار وعشت بخطابه وذاكرته وأين كان يعيش, أصبحت أكتب مثل شعره حتى أن زوجتي كانت تقول لي هذا نزار يكتب بأصابعك, فكأنني تقمصت نزار, فأصبحت نزار نفسه, فتعرف أنك أصبحت جاهز لترسم قصيدة نزار لأنك صرت نزار نفسه ولكن نزار الرسام. هذا هو السبب الذي أصررت عليه والذي جعل الناس تعبّر بأجمل الكلام وتعبر عن اعجابها بلوحاتي التي رسمت بها قصائد نزار. وأهم ما قيل من أناس مختصين أن الخطوة التي عملها وضاح السيد لرسم قصائد نزار هي خطوة خطيرة جداً وهي أصعب شيء لأنه ببساطة الناس ستقارن بينك وبين نزار قباني كمبدع, وهي مقارنة صعبة وأنا كنت صغير عندما قمت بتلك الخطوة وقال الناقد عني أن هذه المهمة صعبة جداً فهو أثبت لكل المشاهدين والنقاد أن لوحة وضاح السيد لا تقل ابداعاً أبداً عن قصيدة نزار وهي أنت معها وليست دونها أو فوقها, لذا نجحت لوحتي التي قدمت قصيدة نزار بفترة زمنية محددة, وبالنهاية بالنسبة لي نزار هو مجال للبحث والدراسة وسيأتي بحث آخر غير نزار كما هو الحال حالياً.

السيد عامر يسأل:

هل ترسم حالياً شعراء آخرين؟

السيد وضاح بجيب:

حالياً هناك دائماً قصيدة تشغلني وليس بالضرورة أن تكون لاسم معروف ولكن بحثي الآن انتقل لمرحلة مختلفة والشعر دائماً معي وهو جزء من كيانني وأنا متمثل الشعر وليس مفتعل, وأنا أعمل على مساحة أخرى ربما تناسب المنطقة التي

وصل لها ادراكي ووعي كإنسان في هذه الحياة وصل لمنطقة معينة وبهذه المنطقة أنا مشغول وهي :كيف تقرأ الحياة بعناوينها الكبيرة جداً والعميقة جداً وتنسى التفاصيل لأن الحالة سوف تتصاعد عندك. أحياناً أقول بأنني لا أتخيل مجرد تخيل ماذا سيكون تفكيري عندما يصبح عمري ستون عاماً. وأنا مدهوش من روعة العقل البشري فاذا غذيت العقل البشري ممكن أن يعطيك ويفتح آفاق عظيمة لك في المستقبل القادم. كل سنة يكبر بها عقلك عندها يقدم لك أشياء عظيمة والعكس صحيح يمكن العقل أن يأخذ منك أشياء مهمة وكثيرة ويعقد حياتك.

للأسف الشديد نحن مجتمعات عندها مشكلة حقيقية مع عقلها, مجتمعات كسولة فاقدة لأي بدائيات للإدراك والوعي, كيف هي الحياة ؟ وكيف تعيش ؟ وماذا تفعل ؟ وما هو هدفك ؟ وما هو المطلوب منك ؟ هذه الأسئلة الكبيرة غير موجودة بالشكل الذي نتكلم به عند مجتمعاتنا نتيجة كسلها العقلي. فأنا لا أعرف ما الذي أتى أولاً البيضة أم الدجاجة وهل هناك مشكلة أوصلت المجتمعات إلى الكسل العقلي. نحن أمام مجتمعات تبني جسور وتمشي من تحتها, مجتمعات كسولة جداً تعيش حالة قطيعية تركض وراء الناس وليس عندها أي جهد على المستوى العقلي وتحارب من يقدم جهد للعقل وتعتبره انسان مريض. ولا تكثفي بكسلها ولا تخجل به وهي وقحة وتحارب من يقدم شيء من النشاط. لذا أعتقد أن مستقبلنا أسود, نحن تجمعات بشرية بطور التحلل ونحن لا نشك أبداً بهذا الكلام,أنا أرى المشهد أمامي المجتمعات تتحلل والمحيط العالمي حولها يسعى لتتحلل ويقدم كل شيء للتحلل لأنه يرفضها بالأصل.لكن بالمستوى الحضاري الذي وصل له العالم أصبح أدبياً وإنسانياً لا يستطيع أن يتجاوز أدبياته فهو يساعد ويقدم كل الحثيات اللازمة للتحلل ولا يتدخل بشكل مباشر.

للأسف كل الكلام لا يعني أنني متشائم أنا منفصل عن الواقع تماماً ولا أخجل بقول هذا الكلام وليس يعني منفصل بالمعنى السلبي (اللا واعي) بل على العكس أنا اعمل على وعي لدرجة أنني لا أستطيع أن أعمل مع وعي الآخرين على نفس المستوى, فأنا بمكان بالنسبة للوحتي أعمل على عنوان كبير هو كيف أقدم لوحة تساعد ولونخبة النخبة من البشر, أكيد أنا ليس عندي خطة لخطاب ل 7 مليار شخص و200 مليون, وأنا أوجه لوحتي لنخبة النخبة وهي هدفها أن أحاول أن أقدم ثقافة بصرية تساعد على التوحد مع ثقافة الكون ووعي الكون العظيم إلى الآن نحن بمستويات متدنية جداً ومشغولون بتفاصيل حياتنا البائسة والمملة والصغيرة وغير قادرين على قراءة هذه العناوين العظيمة الموجودة التي تجعل الانسان يتسامى وتتصاعد عنه الحالة الوجدانية والروحية وبالتالي الحالة الانسانية الحضارية فهم لا ينفصلوا عن بعض.

أنا أعتبر لوحتي مهمتها بشكل لطيف وسلس بدون أن تتحول إلى نص عندما تتأمل اللوحة التي تشدك من عالمك السفلي المتدني والذي يجعلك تعيش بمستوى الصفر لا تقدم ولا تؤخر, كيف تستطيع هذه اللوحة أن تنقلك إلى ثقافة مختلفة كيف تكون مؤثر ومنفعل بشكل جميل مع الكون وليس مع الجغرافيا.

السيد عامر يسأل:

نحن مجتمع قائم على تكريس الحالة البدوية والعشائرية والعودة إلى القطيع فأين الخطاب البصري بوجود هذه البيئة؟
هل هناك تأثيرات بدوية أو عشائرية أو أبوية على لوحاتك ؟

السيد وضاح يجيب:

أنا لعمر متقدم كنت انسان مهذب ولطيف ولكنني تخليت عن تهذيبي لأنني اكتشفت أن العالم يحتاج إلى الحقيقة الجارحة الصادقة ويجب أن يكون الانسان وقح وغير مهذب وعدا ذلك تكون تخون مبادئك. والوقاحة تقول هذا الزمن وهذا المجتمع لا يعنيني بشيء لا على المستوى الوجداني ولا على المستوى الحضاري ولا الاجتماعي أنا أرفضه رفضاً كاملاً. وأنا أنتقي من الشعر ما هو أممي أي موجه لكل البشر وليس فقط للشرقيين. وهذا الشيء موجود بشعر نزار، ونزار بشكل حقيقي كان عنده مشكلة حقيقية مع الواقع العشائري البدوي فهو عنده شعر هجائي لهذا الواقع. وهو حورب كثيراً بسبب ذلك حتى أنه بجلسة من جلسات البرلمان السوري هوجم وطلبوا أن يقيموا عليه الحد عندما ألف قصيدة (خبز وحشيش وقمع) وقصيدة (من قتل الامام). فأنا أقول أنني ضد هذا الموروث ولا أنتمي له لا أعتبره موروثي وبكل وقاحة لا أستحي وسأكتب يوماً ما عن حالة اللا انتماء الشديدة والخطيرة والتي عشتها بهذا المجتمع المذنب لأنه أضاع مني أجمل سنين عمري وأنا أعيش بدل أن انتعم بخبرتي كفنان وبإمكانياتي كمفكر قضيت حياتي أركض حتى أؤمن لقمة العيش لعائلتي ولأعيش حياة كريمة لا أحتاج لأحد. حتى عندما أردت أن أخرج من عنق الزجاجة من الوطن البائس سوريا ذهب الوطن كله. انتقلنا إلى مجموعة من الأوطان وضاع العمر. كل ما أتمناه بعمرى أن أستطيع أن أعيش جزء من كينونتي التي لم أعشها وأحلم أن أعيشها. أنت بحالة صراع دائم وحالة كتمان وحالة كبت دائمة غير قادر على أن تمشي مع القطيع ولا تقبل موروثه ويجب عليك أن تتقبله لأنك تعيش بهذا المجتمع عليك أن تتقبل حكم الأكثرية.

برناند شو كان شخصية ساخرة عندما سألوه عن حكم الأكثرية (الديمقراطية) فأجاب بأن حكم الأكثرية مثل أن يحكمك مجموعة من الحمير. وكذلك فيكتور هوجو يقول لا تأتي الحرية إلا بعد انتهاء الجهل فلا حرية حقيقية بوجود الجهل.

هذه هي مجتمعاتنا تتخبط وتتقلب وتسير إلى التخلل ولا أرى أن هناك حلول على الطريق.

السيد عامر يسأل:

نحن كمجتمع قطيعي البورتريه مهم للقيادة فهل رسمت بورتريه من قبل ؟ وهل رسمت بورتريه بطلب من شخص عنده سلطة؟

السيد وضاح يجيب:

رسمت بورتريه لرجل سلطة كبير ورسمت لمشاهير لهم سلطة ثقافية وبصرية ورسمت لرجال أعمال بناء على طلبهم.

السيد عامر يسأل:

كيف تتحول فكرة السلطة بالبورتريه عندما يطلب رسمها من وجهة نظر الخطاب البصري للسلطة كيف تستطيع أن تعبر عنه بصرياً هل اللون هو الذي يعبر عن الشخصية؟

السيد وضاح يجيب:

أنا سأحدثك عن عمل لا أفخر به ولا أتشرف به ولكن بما أنه أصبح هناك سؤال مباشر فيجب علي أن لا أخفي خطاياي، فالحياة تفرض عليك مساحة من الخطأ وتبررها لك، وهذا كله يندرج تحت عنوان العيش الشريف فأنا لم أعمل خطأ ربما تنازلت عن جزء من كينونتي من أجل الحياة وبما أنني لست المسيح فعندما أرسم بورتريه لشخصية أحاول أن أستعمل رموز من محيط الشخصية، فمن الممكن أن أستعمل الكتاب كرمز وأرسم الشخص وهو يضع يده على الكتاب، أو من الممكن أن أرسم وردة نرجس قريبة من الشخصية لأن وردة النرجس تعبر عن الشخصية النرجسية. إذاً من الممكن أن تضع رموز بالوعي واللا وعي هذه الرموز تخاطبه وتقدم له إحياء سلطوي أو فكري معين، وأقدمها من خلال عناصر اللوحة وبالتالي هذه الرموز تعني أشياء معينة وذلك من خلال وجهة نظري للرموز أو من خلال العرف البصري يعني.

السيد عامر يسأل:

أنت كرسام ما هو تصورك عن الشخصية النرجسية؟ كيف تراها؟

السيد وضاح يجيب:

طبعاً الناس يتهمونك أنك ترسم الشخص لأنك محتاج ولكن انت تعرّف الناس من هذا الشخص والرسالة تكون محققة باللوحة. كثير من الفنانين رسموا أمراء أوربا بخبث شديد ووضعوا عناصر باللوحة توحى بأن هذا الانسان غبي أو همجي, ولكن الأمير لم يكن يكتشف ذلك قد يحس به ولكن لا يستطيع أن يكتشف ما رسم باللوحة. فأنا أقدم من خلال عناصر معينة لخلفية اللوحة أقدم عناصر مخفية باللوحة وتعطيك احياء ورسالة كاملة عن هذا الشخص بشكل غير مباشر.

السيد عامر يسأل:

ماهي تأثيرات اللون على اللوحة؟

السيد وضاح يجيب:

دعني أقول أنا ألعب بالضوء وليس اللون فكلما اشتد الضوء باللوحة فمعناه أنني أحاول أن أنقل لك بعد شاعري وعاطفي بأن هذا شخص يتبعه ضوء ما فهو شخص روحياً هو يقود العالم إلى شيء أفضل. وكلما خففت شدة الكونتراكس وجعلت الضوء عام حيث لا يوجد تحجيم ولعب على هذا الضوء فهذا يعني أنني أريد أن أقول لك أن هذا عابر وليس مهم.

الضوء والظل مترابطان مع بعض فبدون الظل الضوء لا يعطي شيء, واللعب عليه هو الذي يظهر لك التأثير والحالة الوجدانية لصاحب اللوحة (من هو) وبعدها ندخل بالتفاصيل.

السيد عامر يقول:

أي أنك تنقل رسالة معينة ووصف لهذا الشخص.

السيد وضاح يقول:

عندما أعمم الضوء باللون فمعناه أنني أريد أن أقول لك أن هذا شيء عابر وليس مهم.

السيد عامر يسأل:

هل رسمت شيء له علاقة بدولة الامارات؟

السيد وضاح يجيب:

الامارات دخلت بلوحتي بثلاث عناصرو بقوة وهي البحر والصحراء والضوء الشديد هذه العناصر لم تكن واضحة بلوحتي قبل الامارات, أما بعد الامارات أصبحت لدي لوحة من الصحراء (من روح الصحراء) أو لوحة من البحر(تشم رائحة البحر), قبل الامارات لم تكن هذه النواحي موجودة بلوحتي وبالمستقبل ستدخل نواحي أخرى.

السيد عامر يسأل:

لاحظت بلوحتك المرأة بشكل كبير فماذا تعني لك المرأة؟

السيد وضاح يجيب:

كل شيء أقوله ليس هو القاعدة هو شيء خاص بكينونتي (أنا وضاح السيد) ولوحتي هي عالم منفصل ومتكامل غير عالمنا له مفرداته وأبجدية خاصة بوضاح السيد, يوجد شجرة ولكن ليست ككل الشجر وفيها امرأة ولكنها ليست كالنساء فالمرأة التي أرسمها أولاً هو الاصرار على وجودها لأنني دائماً آخذ من الواقع الشكل الجميل للمرأة, وانا مسحور حتى الآن بهذا الجمال الذي وهبته الطبيعة للمرأة, وربما أقول لك لا يوجد أجمل من المرأة هذا رأيي أنا أستعمل جمالها ولكن هذا لا يعني أنني موافق على خواصها الأخرى. ولكن لوحتي بحاجة لهذا القدر من الجمال أما الخواص الأخرى فأنا ابتكرتها فأنا قدمت المرأة كالمملكة مليئة بالشموخ والحلم فهي حاملة كالأطفال والبراءة كالغابات, أنا قدمت ملامح للمرأة عندي ولم أجسدها بشكل كامل, فالمرأة لا تستطيع أن تحددها لأنني أنا أرى المرأة هكذا هي روح الطبيعة وليست المرأة المزيفة التي نعيش معها فالمرأة التي نعيش معها هي بقايا الأنوثة التي نراها بالعموم هي مشوهة والمرأة التي تعتقد أنها تجمل نفسها انما هي تشوه نفسها. المرأة عندي تأخذ الأنوثة الفائضة والجمال ومضاف لها مواصفات لا تستطيع المرأة في واقعنا تحقيقها.

السيد عامر يقول:

إذا أخذنا عنوان أعمال وضاح السيد هي أكثر لتقدم صورة للاندماج في العالم.

السيد وضاح يقول:

أعمال وضاح السيد تجسد روح العالم وليس شكل العالم أو واقعه أو روحه أو تاريخه, وأنا عندي استعداد أن كتب عن هذا.

السيد عامر يسأل:

المرأة والطبيعة دائماً موجودة في لوحاتك هل هي تمثل روح العالم؟

السيد وضاح يجيب:

أرى روح العالم بالأنوثة والطبيعة التي فيه, فالطبيعة هي أم وأنتى ونحن كل هذا الشيء الذي تراه هو خرج من رحم هذه الأنثى لذلك هذا نوع من الاعتراف بجميل هذه الأنثى الذي كانت يوماً ما جزء من روح العالم.

السيد عامر يسأل:

هل تم استخدام رسوماتك بأعمال تجارية أو لإعلانات أو لخارج الفن؟

السيد وضاح يجيب:

كان عندي أفكار بهذا الإطار أي كيف نأخذ هذه اللوحة بمضمونها النبيل والمتقف إلى عالم الميديا وربما هذا الفعل ليس بسيء لأن من له هذه السلطة بهذا الزمن ما هو الا الميديا. فالميديا تستطيع أن تسقط رؤساء, فأنت عندك هم مهما كنت صغير في هذا العالم وأي فكرة تفكر بها هناك 7 مليار شخص ينافسك بها, لذا ترى حجم وضالة تأثيرها. ورغم كل هذه الظروف يبقى عندك هم ألا وهو كيف تغير أنت كشخص واعي كما غير الآخرين. الأسماء العظيمة بالتاريخ استطاعت أن تغير وكان أمامها مليارات تأكيد التغيير ممكن.

أنت لابد أن تلجأ لهذه المساحة من الانحطاط وهذا التأسيس والاصرار على القباحة فهي مفروضة عليك.

فحتى تواجه هذا المد المرعب المخيف يجب أن تجد فكرة عبقرية. فأنا كوضاح السيد لم أجد أعظم من فكرة الدخول بلوحتي عن طريق الميديا. أنا عندي خطة بأنني وضاح السيد سأؤثر وسأغير هذا الوجود المرعب والمخيف فأصدقائي يقولون لي دائماً أنت مثل دون كيشوت تصارع طواحين الهواء, وأنا وصلت لفكرة خطيرة أن الميديا هي تماماً هذه المدينة التي اسمه طروادة. فكم كانت طروادة عصية على الاقتحام فأنا اكتشفت حتى تخترق هذا الحصن وهي كرمز عن الانحطاط والقباحة. والميديا لتخترق هذا الحصن تحتاج لحصان طروادة والحصان هو عبارة عن لوحة تعمل بالميديا عندها يصبح عندك سلطة (لوحة بالميديا) لأن اللوحة ما زالت بالمعرض (الغالوري) وهي غير قادرة على التأثير الا على جدار وروح واحدة وحتى تصبح مؤثر ذو حركة تطحن ملايين الأفكار فكل شخص هو فكرة فحتى تواجه هذه المطحنة يجب أن يكون عندك حصان طروادة, هو لوحة في عقر دار الميديا تتغذى عليها تعرض كإعلان ولكنها لوحة تنقل الرسالة المثقفة من خلال الميديا.

السيد عامر يسأل:

هل تم العمل على مشروع الميديا؟

السيد وضاح يجيب:

هذا المشروع لم يتفعل بشكل حقيقي, ولكن أنا أوّسس له نظرياً عن طريق كيفية الدخول باللوحة إلى عالم الميديا, فالدخول سيكون بخطة وطريق, ولكن بهذا الوضع من الانحطاط (الانحطاط له كلاب مسعورة وأنت غير قادر على مواجهتها) لذا أضع خطة للدخول على الميديا وانتشار هذا الخطاب الراقي الثقافي من خلال هذا الاختراق الذي عملته وبعد زمن قد يتجاوز عشرين عاماً تستطيع أن تغير الخطاب كله, وعندما تصبح بحد ذاتك سلطة ثقافية من خلال الميديا. إلى الآن لا يوجد سلطة ثقافية بالميديا هل تستطيع أن تجد أحد يتجرأ بخطابه أمام راغب علامة مثلاً أو هل ترى متقف يتجرأ أن يقف أمام محمد عساف لا أحد يتجرأ. إلى الآن السلطة كلها بيد الميديا والميديا منحطة وهي والانحطاط واحد لا تفرقهم عن بعض لذا يجب أن تخترق مثل الفيروس إلى الخلية وتقتل جسد الخطاب من الداخل.

السيد عامر يسأل:

هل رسمت (سلف بورتريه) أي هل رسمت نفسك؟

السيد وضاح يجيب:

لم أفكر ولا مرة برسم وضاح فيزيائياً, وليس عندي لوحات عن نفسي أبداً, فأنا أؤمن بشدة أن حضوري بالتاريخ سيكون قوي فكرياً وابداعاً وليس شكلاً.

السيد عامر يسأل:

هناك فنانون يرسموا أنفسهم بشكل أو بآخر هل رسمت نفسك بأي شكل؟

السيد وضاح يجيب:

لم أرسم نفسي أبداً.

The Arabic transcript of the interview with the Artist Wail Murib

عامر: موضوع رسالة الدكتوراة معني بشكل رئيسي بالقيادة من منظور جمالي , و تمت المقابلات مع فنانين تشكيليين كثر, البداية كانت من التركيز على رسم الشخصيات القيادية المالكة لشركة ما و تأثيرها ..

وائل: ما هي علاقة القيادة بالفن التشكيلي؟

عامر: فكرة الاطروحة بدأت من فكرة فلسفية طرحت من قبل فيلسوف فرنسي اسمه “ميشيل فوكو” حيث انه طرح فكرة الانسان و علاقته بالبيئة المحيطة به. كما انه ناقش فكرة الرقابة داخل المجتمع, و من هنا طورت الفكرة الفلسفية الى فكرة بصرية تسمى بال اليونابتيكون حيث طرحت الفكرة بالقرن التاسع عشر, قام احد المهندسين المعماريين و الذي هو اصله من بريطانيا بخلق شكل معماري معين لسجن يستخدم حالياً بشكل كبير. هذا الشكل هو عبارة عن شكل اسطواني يبنى في محيطه مجموعة زنانات صغيرة.

و انطلاقاً من هذه الفكرة اضافة للبعد الفلسفي المطروح مسبقاً، كيف يمكن للانسان ان يخلق انضباط ذاتي عن طريق الشكل البصري؟ و بالعودة لموضوع الاطروحة حاولت ربط الفكرة الفلسفية أنفة الذكر الى انه في بلادنا العربية تتواجد صور القادة دائماً في كل مكان، سواء كانت صور قادة عسكريين، سياسيين او حتى مالكين لأعمال و شركات ما.

فوجد السؤال بأنه في حال تواجد صورة قيادي ما أمام الفرد، ما هو تأثير هذه الصورة؟ هل توجد لدى المتلقي انضباط ذاتي ما بالنقد بالعمل داخل المؤسسة او الشركة؟

في حين انني التقيت بفنانين عرب كثر، انهم يبتعدون كل البعد عن التجسيد و يعتمدون مبدأ التجريد لأسباب دينية غالباً. بينما يتواجد العنصر الانساني ضمن اعمالك الفنية، و هنا يحضرني سؤال عن سبب اعتقادك بأهمية العنصر الانساني ضمن اعمالك الفنية؟

وائل: شخصياً اعتبر كبقية زملائي الفنانين، حيث مارست العديد من الاساليب و الانماط الفنية، لكن المحصلة الأخيرة شكلت لدي قناعة راسخة بأن اللوحة التي تخلق من العنصر الانساني او التشخيص بتعبير اصح، هي لوحة بلا عقل. نحن نعيش في عالم الصراعات التي هي بالأساس بطلها الانسان. لذلك السؤال يكمن بأنه هل من المعقول بأن يخلق العمل الفني من العنصر الرئيسي في هذا الواقع المرير الذي نعيش فيه! رأي الشخصي بأن اللوحة يجب ان لا يكون منها الانسان القيمة الرئيسية و لكن لابد من تواجد شكل او باخر. انا اعذر الفنانين الخليجيين على سبيل المثال لأنهم يقعون تحت سيطرة المفهوم الديني و الذي هو بطبيعة الحال يعبر محرم.

بالنسبة لي و خلال سنين المأساة التي مرت بالعراق في ٢٠٠٦ و ٢٠٠٧، حيث نشبت حرب طائفية، جسدت اكثر من عمل فني بخصوص هذه المأساة. حيث انه لا يمكنني ان اكون في معزل عما يحدث في بلدي. حاولت ان اتخطى جراحي و الالامي الشخصية احد ابنائي كان يعزف على آلة الاورغ و أردت ان اطلب منه ان يخفض صوت العزف و دوى صوت انفجار هائل في الحي في ذات اللحظة و مع ذلك بقي صوت العزف اعلى من صوت الانفجار. هذه الحادثة أثرت على طريقة مقاربتني لأعمالي الفنية حيث وجدت انه لماذا لا اجعل الانسان في لوحاتي يمارس فن الموسيقى و الجمال رداً على الطابع الدموي عند الآخرين و المحيط بنا بشكل أو بآخر. حيث اقامت معرضين في مدينة أبوظبي تحت اطار رئيسي و هو الموسيقى، لكنني لم أطرح الموسيقى بشكلها المجرد كما تناولها البعض، و إنما تناولت الفعل الموسيقي، بمعنى انه هناك كائن بشري و تشخيص معين (عازف، آلة موسيقية... الخ).

عامر: كما سبق و ذكرت حضرتك، إن الفنانين الخليجيين يوجد لديهم ضوابط تمنعهم من وجود الانسان في اعمالهم الفنية. و بالعودة للفن التجريدي و صعوبة ابصال الفكرة للمتلقي و تأثيرها عليه بالشكل المطلوب. بضمن سياق آخر، يوجد العديد من الدراسات عن علم الجمال و تأثيره على الانسان، بمعنى أن العمل الفني الواحد أو اللوحة الواحدة هي عبارة عن كائن حي. من هنا أود أن اسئل عن عملية إيجاد الفكرة الفنية و تنفيذها لتحويلها لعمل فني متكامل حي و مؤثر بالمتلقي؟

وائل: من وجهة نظري الشخصية و من خلال تجربتي، أرى أن الفنان هو حاله حال الشاعر تمام، تلمع فكرة معينة في خياله، و من هنا يحاول الفنان بداية تأسيس عمله الفني، اذا عدنا للمثال السابق الذي ذكرته عن حادثة الانفجار، فإن هذا الانفجار قتل عازف ناي قرب بيتي و من هذه الحادثة الأليمة روادتني فكرة لعمل فني و قد قمت بتنفيذه و لاقت اللوحة صدى كبير في بغداد و الخليج. و الجدير بالذكر أنني اسميتها “مقتل عازف الناي”. و في ذات السياق، حصل حادث إرهابي قبل عدة أشهر في منطقة الكرادة في بغداد، و أيضاً هذه الحادثة الأليمة دفعتني لرسم عمل فني (لوحة كبيرة) اسميته “القيامة” عطفاً على حادثة الكرادة.

عامر: تماماً، إن ما تم ذكره هو ما يسمى عملية التجلي، حيث يكون قبلها عامل مسبب بشكل أو بآخر، الذي هو بالضرورة يؤثر على إحساس الفنان فيدفع عنده الافكار و الرغبة بالتعبير عن طريق العمل الفني. لكن في سياق المسببات، أود إضافة حضرتك في حال وجود مؤثرات أو المسببات الأخرى، إن كانت ثقافية، اجتماعية، الدينية... الخ، التي ساهمت بعملية مزج الافكار و إنتاج العمل الفني.

وائل: الكثير من العوامل المحيطة تتخلل نفسية الانسان الممتحن للفن، حيث يفرض المحيط سلطة معينة خلال الطفولة، او المراهقة او حتى الظروف الراهنة عن طريق علاقة بأقرانه و بالمجتمع. بالنسبة لي شخصياً، فإنني كما أمتحن الفن،

فإنني اكتب الشعر أيضاً و إنني عضو في اتحاد الأدباء. كما و عملت بالصحافة حيث كنت ارسم رسومات مرافقة للقصص و القصائد المنشورة.

هذه المزاوجة انعكست بشكل أو بآخر على أعمالي الفنية، حيث أثرت العوامل المحيطة على أعمالي و رسوماتي.

عامر: في رأي حضرتك، كفنان و شاعر و خبير في هذا المجال، هل تؤثر اللغة بشكل أو بآخر على انتقاء الافكار للأعمال الفنية.. أم امتهان حضرتك للشعر و العمل بالمجال الصحفي هو العامل الرئيسي؟ فهل طبيعة اللغة المحكية و المستخدمة لها تأثير على هذا التجلي لأفكار الأعمال الفنية.

وائل: بالحديث عن الفنانين العرب بشكل محدد، و عما يعيشه الفنان العراقي بشكل خاص بحكم كوني انا عربي بالدرجة الاولى و عراقي خاصة، فإن اللغة لها الاهمية الكبرى في الأعمال الفنية حيث أنها تنعكس على حرارة اللون و طبيعة الأشكال و الخطوط المرسومة. اللغة هي عماد علاقتنا بالمحيط.

عامر: في سياق متصل، ما هو تأثير العقيدة الدينية؟

وائل: برأي الشخصي، الدين هو قد يكون معرقل لعجلة التطور الحضاري. حيث أن الدين و شرائعه و تحريماته للفنون بأشكالها فإنه يسد طريق الرقي الإنساني. على سبيل المثال، إن ما فعلته داعش بالآثار السورية و العراقية، هو ما كان قد فعله المسلمون في الأصنام التي وجدت في الكعبة، حيث انهم صوروها على أنها قبيحة و وثنية في حين أنها كانت تماثيل في قمة الجمال.

إضافة إلى ذلك، فعندما حرم الدين التشخيص في الفنون، فأتجه الفنانون العرب إلى فن الزخرفة، بالنتيجة، إنني أرى أن الدين عائق قوياً واحداً.

عامر: ما هو تأثير الثقافة العربية على تجلي الفنان لأعماله الفنية؟

وائل: الفنان أياً كان عمله، رسام، موسيقي أو نحّات، فإن ثقافته هي العامل الرئيسي التي يبني عليه عمله الفني، حيث لا يمكن لأي فنان استيفاء الشروط الجمالية الكاملة لأي عمل فني في حال انعدام الوعي الثقافي لدى الفنان.

عامر: في سياق آخر، أود التطرق لموضوع متصل إلا وهو تقييم المتلقي للعمل الفني. في رأي حضرتك، كيف يتم تقييم العمل الفني الأصلي، بمقابل تقييم العمل الزينة الذي يفتقر للقيمة الفنية.

وائل: في قناعاتي، أن الفن يجب أن يحمل على أقل تقدير أن يحمل بعض الرموز التي تساعد المتلقي متوسط الثقافة على فهم العمل الفني، بحيث ارتقي بمستوى الذوق الفني العام. لذلك فإن الأعمال التجريدية في مجتمع عربي شرقي محدود الثقافة الفنية، فإنني افتعل قطيعة تامة بين العمل وبين الناس، لذلك يجب أن امنحهم فرصة للتواصل معي عن طريق الرموز الفنية المساعدة.

حيث أنه من المتسحيل الاعتماد على النخب من المثقفين و الفنانين فقط، بل يجب التوجه للشريحة العامة أيضاً.

مثال على ذلك جدارية نصب الحرية للفنان جواد سليم، و التي هي عبارة عن جدارية تحكي تاريخ العراق المعاصر كاملاً، حيث أنه رسمها بطريقة مبسطة جداً يتمكن عامة الناس من نساء و أطفال ان يفهموا فحواها. هذه الطريقة برأي الشخصي، إنها الطريقة المثلى في مجتمعاتنا الشرقية التي هي ذات مستوى ثقافي متدني.

عامر: بالحديث عن موضوع آخر، أود سؤال حضرتك عن تأثير صور القادة. مثال على ذلك، في سوريا كيفما مشيت، توجد صور حافظ الأسد و من بعده بشار الأسد. لذلك هنا يحضرني السؤال فما هو تأثير صور القادة على المتلقي؟ و برأي حضرتك، فما هو تأثير الخطاب البصري المفتعل من قبل جهات حكومية على المتلقي؟

وائل: إن اعتماد الجداريات الكبيرة، و كثافة انتشارها، فإنه جزء من سياسة النظام الديكتاتوري بالسيطرة على عقول الرعية. بمعنى آخر هو السيطرة على عقل الفرد عن طريق الخطاب البصري السياسي المنتشر في كل مكان، حيث تبني لديه فكرة بأن هذا القائد المخلص الوحيد الذي لا يمكن استبداله بأي قائد آخر عن طريق تفخيم الشخص و خلق رعب عند الناس أمام العظمة المتجلية باللوحة الكبيرة.

عامر: هل يوجد اختلاف بين تأثير اللوحة الفنية البصرية و بين المجسم أو التمثال العملاق على المتلقي؟

وائل: في رأي الشخصي، اعتقد بأن لها نفس التأثير. مثلاً تأثير اللوحة الجدارية التي تمتد على علو خمس طوابق، هو نفس تأثير تمثال أو نصب ما يمتد على علو أربع أمتار.

عامر: بالنسبة لأعمالك الفنية، هل تركزت فقط في اللوحات الفنية، أم كان هناك بعض المنحوتات؟

وائل: للأسف، أنا متفرغ فقط للرسم، و لا أزال فن النحت.

عامر: هل يمكن اعتبار هذا النوع من الرسومات التشخيصية للأفراد في الشركات العائلية على سبيل المثال، حيث يتم أحياناً استخدام هذه الصور لمؤسس الشركة، فهل يمكن استخدام هذه الصور كوسيلة للانضباط الذاتي، في رأي حضرتك؟

وائل: حقيقة لا علم لدي عن هذا النوع من الرسومات، أول مرة أسمع عن هذا الشيء.

عامر: في رأي حضرتك، هل تأثير الحالة البدوية لمنطقة الخليج ينعكس على الفن في هذه المنطقة الجغرافية؟

وائل: إن منطقة الخليج هي حديثة العهد في المجال الفني، حيث أنه مجتمع بدوي خالص. بطبيعة الحال، هم غرباء عن المجال الفني، حيث لا يوجد لديهم تاريخ فني أبداً كالعراق، سوريا أو مصر مثلاً.

عامر: هل للطبيعة الصحراوية التأثير الأكبر على انعدام الحالة الفنية لمنطقة الخليج برأيك؟

وائل: لكي استطيع إجابتك عن هذا السؤال، أود أن أذكر لك حادثة حصلت معي، حيث طُلب مني رسم جدارية تجسد التاريخ و التراث القطري، في الحقيقة لم أجد ما أرسمه سوى الصحراء و اللون الترابي و أحياناً شواطئ المدن البحرية.

عامر: من هذا نستنتج أن التاريخ هو من أهم المؤثرات على تجليات الفنان و إن كانت لا شعورية.

وائل: لا شك.

عامر: بحكم وجودك بكندا، هل أثرت هذه التجربة على أعمالك الفنية بشكل مختلف عن فترة وجودك بالعراق؟

وائل: لكوني لم أتأقلم بعد مع الجو الكندي ككل من طقس، إضافة إلى اعتكافي اجتماعياً استطعت أن اتفرغ للوحاتي و رسوماتي أكثر مما كنت في بلدي.

عامر: سؤال اخير، في حال طلب منك التعبير عن القوة و القيادة من خلال عمل فني بصري، فكيف يتم ذلك في رأيك؟ هو تشخيص، أو لون معين مثلاً؟

وائل: هذا يتوقف على اللحظة التي يتجلى فيها هذا المفهوم في ذهن الفنان، احياناً خطوط ما، أو لون معين يستطيع إيصال هذا المفهوم أو الطابع كاللون الأسود الطاغي، و أحياناً تشخيص ما. بمعنى آخر أنها تعتمد على شروط العمل ذاته في تلك اللحظة، بشرط ان تنعكس هذه الألوان على العمل الفني بشكل صحيح و تؤثر على المتلقي بالشكل المطلوب.

عامر: برأي حضرتك، أن للقوة انعكاس سلبي على ذهن المتلقي؟

وانل: طبيعة التاريخ للمنطقة العربية من أنظمة ديكتاتورية و قمع، رسخت النظرة السلبية لمفهوم القوة.

عامر: شكرا جزيلا للمعلومات القيمة.

وانل: شكرا لك.

Appendix D (Interviews- Audience)

Interview # 1 (Deepa)

Amer: Hi, just, uh, uh as I told you I need to brief you about, uh, the research, uh, it's, um, uh...

We'll start with you, Deepa. Uh, so the research title is, uh, "The Impact of Visual Representations of Leadership in the Tribal Dominated Societies." So the focus is on leadership in the UAE, here. Uh, so it's, uh, it's about aesthetic leadership, leadership from photos, from photos perspective, so, uh it's lots of philosophy in this, uh, research because I'm talking about the discourse, about the discourse leadership. Anyways, so as I told you it's focus on [inaudible 00:00:56] or tribal, uh, from the UAE, uh, so, uh, lots of historical and geographical background around that. So this is why, um, I need some information about your background. Uh, as I told you this interview, uh, duration it will be less than 30 minutes. Uh, uh your name I won't mention your name. It will be anonymous in the research so no mentioning.

Uh, the process is as follows: first I need to collect some, uh, personal information about you, uh, then after, uh, I will ask you a couple of questions and then I will ask... I will show you the three photos one by one and I need to get your thoughts about each of these photos. So, that's it. Um, just let me first, uh, Deepa. Age? Can I ask you about age? Your age?

Deepa: 43.

Amer: 43. Uh, level, education level?

Deepa: Masters.

Amer: Masters. In which, uh...

Deepa: Computer applications.

Amer: Uh, work domain? Which-

Deepa: Audit.

Amer: Audit. Position?

Deepa: Senior General Auditor.

Amer: Languages you speak?

Deepa: English, Hindi, Malayalam.

Amer: So, country of origin?

Deepa: India.

Amer: India South?

Deepa: Yes, South.

Amer: How long have you been here in Dubai or Middle East?

Deepa: 20 years.

Amer: 20 years in Dubai?

Deepa: Mm-hmm (affirmative).

Amer: Question, um, how do you describe leadership image, like if you want to think about if you are a painter now I'm asking you to paint an image or a photo or a paint for leader. How you describe that?

Deepa: A person, uh, who carries themselves with a lot of happiness and confidence. And then who is standing among, uh, a team.

Amer: Hmm. So he is positive, in a way?

Deepa: He's positive.

Amer: Happy?

Deepa: Happy and then confident and then he should be able to work with the team.

Amer: Hmm. How you describe in, in a way like, uh, if you want to paint working with a team, how, how do you show that?

Deepa: Yeah, if I drew then, uh, I know many people would be there and then this, uh, this leader is one among them and he's able to communicate with, uh, with his team members. And, uh, all... the, the team is like very happy and they are, you know, eager to listen to him.

Amer: Hmm. Him or her?

Deepa: Whoever, yeah.

Amer: But mostly for you, he or she.

Deepa: Doesn't matter, any human.

Amer: Hmm.

Deepa: Anybody can be a leader.

Amer: Yeah.

Deepa: But I think in, um, this society my [inaudible 00:04:22] are like a male because they are getting the opportunity.

So, that is one biased, uh, you know, opinion of our society, but it's changing now.

Amer: Mm-hmm (affirmative).

Deepa: Because women are... have so many limitations of, so many commitments of, um, the family. Like, taking care of the kids and, uh, you know, their first priority goes for the family. So, they are not coming for work, to work with a team, completely dedicated.

So, that is, yeah, maybe another word we can use, use to describe a leader is, like, dedication for that particular cause. And, uh, yeah. So, that particular reason, whatever he's assembling the team, he should be able to, she should be able to spend time and then, uh, when... unbiased, selfless, what else can describe the leader? Hmm. Courageous. What else? I like,... doesn't bother about the, the outcomes. They have... like he or she has a, like, aim, target is

set and then they are moving towards that. Doesn't bother how many, how many challenges will be there, they're okay to face anything they have to do. That kind of a person is a leader in my opinion.

Amer: Do you think, uh, images, uh, are important? Like, in a company to... yeah.

Deepa: Yes, yeah, because speak or... because speak more than words, not [inaudible 00:05:59]. We, we can make our opinion based on an image. That is [inaudible 00:06:07] maybe it's an important, you know... but, I'm sure the blinds are also having kind of image, so it's like the, the inner image which is based on our [inaudible 00:06:15] from our, um, mind. It's not like, maybe... [inaudible 00:06:20] through our eyes. But, uh, from our new experience or mind, that image is more important actually. It's not only the, you know, what is visual but the concept in your mind based on your experience or whatever. That also is really important part of adding to the image which you are saying.

Amer: Great. So, I will show you the first, uh, image now. Uh. As I told you, I need... when you see it, just tell me what you think about it, uh, so... First image.

Deepa: Confident leader [inaudible 00:07:06].

And, uh, very confident omen. He's looking beyond humans capacities, capabilities or capacities. Looking towards, um, something which is maybe possible only by God for a normal person. But, this person is looking towards something which can't be... you know, even mountain or whatever, nothing is impossible for him. "Cause he's looking, you know, to that level. Not like normal human's level. And, uh, he very confident with, uh, gesture, like, you know the-

Amer: What does this mean for you?

Deepa: It's victory.

Amer: Victory?

Deepa: Victory, yeah. You as one, he as one over the world. And, uh, I mean from my experience I feel that, uh, whatever I feel now looking at this picture is, like, yeah, like, and, uh, in this picture we have some kind of, you know, uh, glorification maybe kind of, um, may-, because of the, the, you know, believe when we look at the

gods then there is something in behind it. Some illumination to glorify that picture. Like, to create, you know, that's, that is there in that picture. So, kind of, you know, somebody standing in between human or a god.

So, maybe we can add one line to our previous, uh, definition of leader. Like, a person who is, like, visionary to achieve something above human capabilities, capacities. Maybe someone like that.

Amer: Great. So, this is first, uh, image.

Second image. Which was posted on LinkedIn. So, what do you think about that? What do you feel when you see this, uh, photo?

Deepa: Feels very happy with that young team of, uh, from his country. When he believes, uh, that, uh, he can work with them and he believes in them that they will take the country forward. Then he is very happy with the team, I mean, that you are [inaudible 00:09:32] the previous definition, like, uh, should be a team player. It's not like you standing in the front and then come here, you all come, you all follow me. He's that kind of a leader, I don't believe in them. But, uh, this person, he like very happy standing in between the team, and, uh, leader should be like that. He should be leading from behind. Yeah, asking others to move on. Not like I go, if you want you come behind me. That is not leadership. But, uh, he's actually, he's, uh, depicting what, uh, we discussed before about leadership, so.

And, uh, another thing, important thing which I feel is like, you know, he's very happy with, uh, the women, the women around him. He believes in women leaders and he wants, he believes that the country will be, you know, a leading country only if equality is given.

So, we need people like that, I mean, without... only women fighting, um, or fighting with the, the existing leaders. We brought a person within, because only because of those opportunities they are leaders now. And, uh, if the ladies they have to struggle to come in front fighting with the existing leaders and it is not a good, uh, you know, way of leading a country. Uh, this person is not, you know, pushing everybody, men or women. [inaudible 00:10:55] maybe you can say maybe he's supporting me, women more, if they are capable. So, that is, like, very appreciable. And, uh, that is shown here in this picture. He's very happy in doing that.

Amer: Great. Uh, third, uh, photo.

Deepa: He wants to, uh, test... whatever it is, he wants to test how it is. Whatever something new is, uh, you know, made or something like that. He want to test it before he used to others. It's like, you know, programmers, uh, intelligence. Without testing and, you know, feel not convenient. He wants to change it. So, before giving it to the normal people, he wants to taste it. Like, even if it is [inaudible 00:11:57] bad or good or whatever it is, I want to know. You know? They're not let it give to my people. If I'm happy, I'm sure the others will be happy. If I have... If I, um, even if it is for normal population, you know, the person may not be going there. Let them enjoy or let them suffer. That, you know, that, that is not a leadership quality, actually. That, uh, he's there to test whether it's okay for normal people. Whether they'll be happy, whether something good, something unique is there or not.

So, I think he's standing for the people around him. That is, like, again here also we can see he's one person who is like happy with the team. That's one thing, uh, and with the normal people like we could have, uh, like, you know, uh, would be restricting other people, you can see many people standing, many normal people. Should be normal people. I mean, he's not bothered about, uh, somebody attacking or he's there to be with the people. [inaudible 00:13:02].

Amer: So, do you think these photos represent, uh, like three photos-

Deepa: True leadership [inaudible 00:13:16].

That may, that uses, like, you know, the, uh, [inaudible 00:13:22] basically a device leading the entire Middle East, because of this person.

Amer: [inaudible 00:13:28].

Um, do you like to add any more comments, uh, on that? Do you have-

Deepa: I wish every place, every country, you know, they have a leader like this, and at least, uh, the future generation of UAE's leadership is like that accommodating normal people. And, uh, meeting, standing within the team, not discriminating. So, that I know we'll be able to live here, in [inaudible 00:13:59] even our future generation will be able to live here, that is my hope. That's it.

Amer: Great. Thank you so much. So, that's it. It's, uh-

Interview # 2 (Biji)

Amer: Yes. Hi, Biji. Um, just to explain-

Biji: Hi.

Amer: ... to you, uh, the research, as, um, I told you the research I'm, I'm doing in Bra-, uh, Bradford University in the UK, it's about leadership. So, the title of my thesis or research is The Impact of Visual Representations of Leadership, which is, like, from images or from photos, in tribal dominated society which is, uh, it's like Bedouin societies, like UAE. I'm focusing on UAE.

Biji: Mm-hmm (affirmative). Okay.

Amer: ... which is tribal, uh, society. So, the focus is, um, on, uh, uh, on how people see leaders and the leaders' images.

Biji: Mm-hmm (affirmative).

Amer: So, this, in fact the, um, the process, uh, for this interview, it, uh, the dur-, uh, duration is less than 30 minutes, so it depends, uh, uh, your answers. Your name will be anonymous, no mention for the name, just I took it for, just to see, uh, which is I, I got, uh, you know, like, 10 interviews I meet with, just to, uh, differentiate between one, uh, and the other.

Uh, so, uh, the process will be as follows. I will ask you for some personal information, which is mostly about background because leaders, and the way we see images of leaders, is so dependent on our social background, our, where we are, fro-, uh, lived and all of that. So, some information about you, then I ask you a couple of questions general, then I will show you three photos for one leader from the UAE. You know him very well. Uh, each photo I will ask you just to tell me what you see in this photo.

Biji: Mm-hmm (affirmative).

Amer: That's it. Like, uh, um, so, let me start, uh. Can I ask about your age?

Biji: Uh, I'm 4-, uh, 44.

Amer: Uh, education level?

Biji: Education? I am, uh, home [inaudible 00:02:07] doctor.

Amer: Uh, domain, what domain? Where, uh?

Biji: S-, then, I am from India.

Amer: Yeah.

Biji: Mm-hmm (affirmative). And-

Amer: Which part of India?

Biji: Yeah, southern part of India.

Amer: Southern part.

Biji: Mm-hmm (affirmative).

Amer: Uh, so, languages-

Biji: Language-

Amer: ..-. beside English?

Biji: Um, my, our, uh, I am from the state Kerala.

Amer: Yeah.

Biji: And, uh, my mother tongue is Malayalam.

Amer: Okay. And you speak Hindi?

Biji: Uh, I speak, uh, um, not fluently.

Amer: Yeah.

Biji: Hindi is not fluent, fluent for me.

Amer: Yeah. Okay. Uh, so, uh, do you work now?

Biji: Uh, here I am not working.

Amer: Yeah. Okay. How long have you been here in Dubai [inaudible 00:03:03] at least?

Biji: Um, uh, I have been here in Dubai for, uh, uh, 14 years.

Amer: 14 years. And then before you came from... You, you were living in India before?

Biji: Yes.

Amer: So-

Biji: In two years, uh, um-

Amer: Mm-hmm (affirmative).

Biji: ... we were in Muscat, Oman, Oman.

Amer: Okay. So, before-

Biji: Yes.

Amer: ... two years, in Oman. Okay. So, the first question now, um, how do you describe leadership? Like, if I, if I ask you to paint or draw a image for leader-

Biji: (laughs)

Amer: ... in your mind, like, what, how you would draw that leader?

Biji: Uh, first-

Amer: First he or she, you need-

Biji: Mm-hmm (affirmative).

Amer: ... the like, uh, is he or she?

Biji: Yeah. Leader means that their face should be head up-

Amer: Mm-hmm (affirmative).

Biji: ... and we can see the leadership, uh, quality in, from their eyes.

Amer: Mm-hmm (affirmative).

Biji: That is what, uh, uh, we can, um, identify there in the leadership quality from their eyes, I think.

Amer: Mm-hmm (affirmative). The way he or she looks at you?

Biji: Yeah.

Amer: Or-

Biji: Uh, looks and their confidence in their face.

Amer: Mm-hmm (affirmative). What else?

Biji: Hmm, what else? Uh, it's... The image means the whole image?

Amer: Yeah. Like, uh-

Biji: Whole image?

Amer: ... yeah, his eyes. Yeah. The way-

Biji: Um. A lot of the, uh, these po-, uh, standing posture-

Amer: Everything.

Biji: ... or, uh, or, you are s-, uh, thinking that only face. No?

Amer: Uh, anything.

Biji: Yeah. There.

Amer: Yeah.

Biji: Their walking.

Amer: Mm-hmm (affirmative).

Biji: From their, uh, no. In the picture we cannot, uh, uh-

Amer: Mm-hmm (affirmative).

Biji: ... saw the way they walk.

Amer: Mm-hmm (affirmative).

Biji: You know?

Amer: Yeah. Yeah. So, it, walking is, is something very important?

Biji: Yeah.

Amer: Like how, how do you think-

Biji: Yeah. And uh, um, communication with, um-

Amer: Mm-hmm (affirmative).

Biji: ... the people.

Amer: Yeah. Mm-hmm (affirmative). Okay. So. So, now I will show you as I told you, uh, for three photos, one by one. Just I need to get your interpretation and your [inaudible 00:05:33] thoughts-

Biji: Mm-hmm (affirmative).

Amer: ... on, one by one. So-

Biji: I will try, (laughs).

Amer: Yeah. So, first photo. You know him-

Biji: Ye-, yes.

Amer: ... for sure, hmm.

Biji: Sheikh Mohammed?

Amer: Mm-hmm (affirmative). Yeah. Just let me, that well. Yeah. How do you describe that? What do you, what do you see in this photo?

Biji: Yeah. From, show, uh, seeing her, uh, his, uh, actually-

Amer: Mm-hmm (affirmative).

Biji: ... everybody get that inspiration. Mm-hmm (affirmative). Inspiration.

Amer: Mm-hmm (affirmative). So in a way-

Biji: That-

Amer: ... he looks-

Biji: Yeah. Loo-, the, like think high.

Amer: Okay.

Biji: [inaudible 00:06:19] think, oh, yeah.

Amer: Okay. Yeah. What about his hand, the salute? Do, do you know what that means?

Biji: Um, that mean-

Amer: The three, yeah-

Biji: Um-

Amer: ... the three fingers?

Biji: Three fingers?

Amer: Mm-hmm (affirmative).

Biji: I'm not sure about that.

Amer: But what, uh, what, what does it, uh, like, uh, mean for you in a way?

Biji: Mm-hmm (affirmative).

Amer: Like, if you see this photo-

Biji: Mm-hmm (affirmative).

Amer: ... yeah.

Biji: Yeah. Think high and we won, uh.

Amer: Okay.

Biji: We, we, we are reaching.

Amer: It's victory.

Biji: Um. Mm-hmm (affirmative).

Amer: Okay. It's kind of victory.

Biji: Mm-hmm (affirmative). Victory, yes.

Amer: Yeah. Yeah. So, this is like a, it represents, uh, the leadership image in your mind, in a way, uh, the way he looks or-

Biji: Yes.

Amer: Okay. The second photo, this is on social media. Hmm. What does it mean for you this, uh, this photo? What do you feel when-

Biji: Well, this-

Amer: ... you see this photo?

Biji: Uh, did, um, any economy place? It's among, uh-

Amer: Let me see here if there is anything written.

Biji: It's more [inaudible 00:07:35] shot.

Amer: Um, nothing. Just when you see this photo, what do you feel?

Biji: Okay. Yeah. Leaders, uh, uh, come to the [inaudible 00:07:47] people.

Amer: Mm-hmm (affirmative).

Biji: And uh, um, they interact with the ma-, future generation-

Amer: Mm-hmm (affirmative).

Biji: ... and inspiring them.

Amer: Okay.

Biji: Yeah.

Amer: Mm-hmm (affirmative). You see him. Okay. The third one, this is the third one.

Biji: Yeah. The new, uh, regarding the new development-

Amer: Yeah.

Biji: ... development and, uh, uh, and I, I don't think-

Amer: Mm-hmm (affirmative).

Biji: ... uh, all cultures-

Amer: Mm-hmm (affirmative).

Biji: ... [crosstalk 00:08:36].

Amer: But he's, here he's crossing-

Biji: He's, I know.

Amer: ... the road.

Biji: He's crossing the road. Yes.

Amer: Yeah.

Biji: Yeah. Crossing the road, [crosstalk 00:08:42].

Amer: How do you see?

Biji: Mm-hmm (affirmative). Yeah, uh, that-

Amer: What, what does it mean for you-

Biji: That means-

Amer: ... when you see.

Biji: Yeah. He, uh, he, uh, he a-, wants to be like a normal-

Amer: Okay.

Biji: ... uh, common people. Hmm, and uh-

Amer: Mm-hmm (affirmative).

Biji: ... he's coming into the common people.

Amer: Mm-hmm (affirmative). He's like common-

Biji: [Crosstalk 00:09:01], you know.

Amer: Yeah.

Biji: Mm-hmm (affirmative). And, uh-

Amer: Mm-hmm (affirmative).

Biji: ... anytime he, um, he wants to see the, uh, people, what are people doing-

Amer: Mm-hmm (affirmative).

Biji: ... and so, it's [inaudible 00:09:12], uh, telling people he himself (laughs) coming out.

Amer: Mm-hmm (affirmative). Okay.

Biji: Yeah. Mm-hmm (affirmative).

Amer: So he's like example for them-

Biji: Example, yes.

Amer: ... in a way. Yeah.

Biji: Mm-hmm (affirmative).

Amer: Perfect. So, do you see that also represent some kind of leadership? Or it's something like just, uh, an image?

Biji: And I think that depends on, uh, uh, individual.

Amer: Mm-hmm (affirmative).

Biji: A li-, a li-

Amer: But from your perspective, how do you see it?

Biji: Yeah. Yeah. Would-

Amer: When you see that photo-

Biji: Mm-hmm (affirmative).

Amer: ... like, if you open the LinkedIn and found-

Biji: Found, mm-hmm (affirmative).

Amer: ... this photo-

Biji: Mm-hmm (affirmative). Yeah. Uh, then, uh, uh, people feel, uh, feel so close to their leaders.

Amer: Mm-hmm (affirmative). Okay.

Biji: Mm-hmm (affirmative).

Amer: Since you see these photos-

Biji: Yeah. Mm-hmm (affirmative).

Amer: Yeah. It's closer. Okay. So, do you like to add anything on leadership, or the photos of leaders here in the UAE since you lived for long time?

Biji: Mm-hmm (affirmative).

Amer: So.

Biji: (laughs)

Amer: Do you have anything to add on that?

Biji: I don't, that, there are, uh, very cooperative to, in, in cooperate all cultures-

Amer: Mm-hmm (affirmative).

Biji: ... uh, in, uh, um, uh, people from all countries, uh, they are welcoming and treating like same.

Amer: Mm-hmm (affirmative).

Biji: With, uh, that, like that there. Uh, uh, the U-, UAE itself is developing, and they're, they do co-, uh, accommodate you.

Amer: Mm-hmm (affirmative).

Biji: That this was-

Amer: Yeah.

Biji: Yeah. Uh, uh, I think that, that, that is the reason of, uh, um, development of UAE.

Amer: Mm-hmm (affirmative). Okay. Great. So-

Biji: Yeah. Tolerance, (laughs).

Amer: Tolerance, yeah, exactly. Yeah. So, I think, uh, if you don't have anything to add, so that's it.

Biji: Yeah.

Amer: Okay. Thank you so much.

Biji: Thank, thank you.

Amer: Thank you. Yeah.

Biji: I wish all the best for you. I have a-

Interview # 3 (Liji)

Amer: Hi Liji.

Liji: Hi (laughs).

Amer: Uh, thank you for, uh, be part of this, uh, research. Um, just first, I will tell you about the research itself. It's, uh, about leadership.

Liji: Mm-hmm (affirmative).

Amer: From visual perspectives.

Liji: Okay.

Amer: So, uh, the title of the research is "The impact of visual representation of leadership"...

Liji: Uh-huh.

Amer: ... "in the tribal dominated societies". Which is, uh, it's uh, I- I take the example of the UAE.

Liji: Mm-hmm (affirmative).

Amer: So, talking about leadership in the UAE.

Liji: Mm-hmm (affirmative) okay.

Amer: Um, the focus as the title shows, uh, the focus is on, uh, leaders or leadership image. Like how you see the image or photo of leadership and what that, uh, the reflection of image on people that they consume or they see the photos, um, so- [crosstalk 00:00:53]

Liji: Like when we see somebody's picture, we have to, oh, express our ideas, right?

Amer: Exactly, exactly.

Liji: Okay.

Amer: Any leader.

Liji: Okay.

Amer: Maybe in India you see, uh, any leader from-

Liji: Yeah, yeah.

Amer: Mahatma Gandhi-

Liji: Oh, okay, okay.

Amer: Or someone else.

Liji: Yeah.

Amer: So they have photos, so what kind of impact-

Liji: What... Yeah, we feel-

Amer: You feel, yeah. Uh, so, now the process is... The interview will, won't take more than, maximum 30 minutes.

Liji: Okay.

Amer: Uh, your name will be anonymous.

Liji: Mm-hmm (affirmative).

Amer: No mention for your name.

Liji: Okay.

Amer: Um, the process is to first collect some personal information because the way we perceive leadership, uh-

Liji: Okay.

Amer: It's very, um, socially, uh related. Like, if you are from India would be different than if you are from-

Liji: Yeah.

Amer: From, uh Saudi Arabia for example.

Liji: Mm-hmm (affirmative) okay.

Amer: So, lots of... This is why I will ask you some personal information about you.

Liji: Yeah, sure, sure.

Amer: Then, after, I will ask you two... One or two questions. General questions about leadership.

Liji: Okay.

Amer: And images.

Liji: Okay.

Amer: And then I will show you three photos-

Liji: Okay.

Amer: Or one leader, you know him very well, from the UAE-

Liji: Mm-hmm (affirmative).

Amer: Each photo, you will... Just I need to tell me what you see, or what you... Had the impact on that.

Liji: Okay.

Amer: So one by one. So first, uh, name is, Liji. I don't need, uh, full name.

Liji: Okay.

Amer: Age?

Liji: 41... 43.

Amer: Uh, education level?

Liji: Um, graduation.

Amer: Uh, work domain?

Liji: Uh-

Amer: What, uh-

Liji: Uh, it's art and, um-

Amer: Art?

Liji: Uh, yes.

Amer: Okay. So you're art... Artist, or?

Liji: Uh, no, no, no. Not like that, uh, my wing- hom-, uh, it's a combination of s- f- few subjects, uh-

Amer: Yeah.

Liji: Like, economics, and, uh, maths, but something like that.

Amer: Mm-hmm (affirmative)-

Liji: Uh-

Amer: Okay.

Liji: Um (laughs)-

Amer: So what is... Do you work now?

Liji: Uh, no. Now I am not working. Before I used to work, um-

Amer: Yeah, what kind of work you used to have at home?

Liji: Uh, it's a- it's an admin work, uh-

Amer: Okay.

Liji: Related to, uh-

Amer: Admin work-

Liji: Yeah.

Amer: Before.

Liji: Yeah.

Amer: Languages?

Liji: Uh, I, uh-

Amer: English, for sure.

Liji: Yeah, English, and my, um, mother tell, Malayalam, and uh, national language, Hindi.

Amer: So you speak Hindi a lot-

Liji: Hindi, also. Mm-hmm (affirmative), yes.

Amer: Okay. So you're from south from in India?

Liji: Southern India.

Amer: Yeah.

How long have you been here and why?

Liji: Here, in Dubai? Uh, uh, in between I took uh, some gaps.

Amer: Mm-hmm (affirmative).

Liji: I was here for uh, 14 years before.

Amer: Mm-hmm (affirmative).

Liji: Then I moved to... Relocated to Singapore, and came back, and now, uh, um, now it's, um, fifth year.

Amer: Fifth?

Liji: Yeah.

Amer: So in total, 19 years?

Liji: Uh, yeah (laughs).

Amer: 19 years in Dubai.

Liji: Yeah (laughs).

Amer: Any other cities in the Middle East?

Liji: Uh, no.

Amer: No. Okay, so 19 years in Dubai.

Liji: Mm-hmm (affirmative).

Amer: Um, now the first question is, uh, how do you describe leadership? Like from image perspective... If you are a painter-

Liji: Mm-hmm (affirmative).

Amer: And I ask you like, draw me-

Liji: Mm-hmm (affirmative).

Amer: A photo for a leader.

Liji: Mm-hmm (affirmative).

Amer: He, or she.

Liji: Mm-hmm (affirmative).

Amer: I don't know what you see the leadership, or leaders, but, uh, how do you describe that- that image for leaders?

Liji: Leaders - uh, leaders are these, uh, inspirers, no? (laughs).

Amer: Yeah.

Liji: Yeah. That, uh, [inaudible 00:04:29] leadership by being in, uh, they should, uh-

Amer: Inspired them?

Liji: Yeah. Inspire. And, uh, from ou- our- our own caliber, we should, highlight... It helps to help highlight our own caliber like that (laughs).

Amer: Mm-hmm (affirmative). So this is the photo of, uh, inspirational.

Liji: Mm-hmm (affirmative).

Amer: Do you think, uh, leaders are he or she? Want see, what- what do you see?

Liji: Mostly- mostly, I see leaders male-dominated (laughs).

Amer: Male dominated, yeah.

Liji: Yeah.

Amer: Even in India, lots of female-

Liji: Leaders-

Amer: Leaders, uh, political leaders-

Liji: Yeah, political leaders also (laughs).

Amer: Now, but you still see leaders, uh, more of male?

Liji: More male (laughs).

Amer: Yeah. Okay. So, uh, just, I will- I will start showing the first photo.

Liji: Mm-hmm (affirmative).

Amer: Just I need to... Tell me what you think, uh, what the perception you get?

Liji: Wow.

Amer: This is first photo.

Liji: Oh (laughs).

Amer: You know?

Liji: Okay.

Amer: And this is famous photo [inaudible 00:05:28].

What do you feel when you see these photo?

Liji: He's always, victoring any field (laughs).

Amer: Yeah.

Liji: Yeah. He like to inspire others also, and also, uh, he'll not, uh, give up for anything. Whatever the challenge is, he's ready to take.

Amer: Hmm. How do you see that, like from his eyes? From his hands? What exactly?

Liji: Uh, from his like, victory service badge (laughs).

Amer: Yeah.

Liji: Highlighted. Fingers, no?

Amer: Yeah.

Liji: That- that shows that he'll not ready to go... Ready to take any challenges.

Amer: Mm-hmm (affirmative) what about his eyes? So the way he looks, uh-

Liji: Yeah. He's, uh, he's very, like ready to, insp-, hmm, very- very charming.

Amer: Mm-hmm (affirmative).

Liji: Look whatever... What charismatic-

Amer: Mm-hmm (affirmative).

Liji: Way of approaching the-

Amer: Mm-hmm (affirmative).

Liji: People.

Amer: Mm-hmm (affirmative).

Liji: Right? (laughs)

Amer: [inaudible 00:06:31], yeah.

Liji: That, uh, I always felt, is a really... Ready to, what was it... Benefit of taking a challenge-

Amer: Mm-hmm (affirmative).

Liji: And uh, what else like was there (laughs).

Amer: Okay-

Liji: That's (laughs)-

Amer: Yeah. So the second one, which is, I found it on social media, on LinkedIn. Uh, this one. Wh-what do you think about this photo?

Liji: Yeah. Okay.

Amer: What does it mean?

Liji: Yeah.

Amer: Like, when you see a photo like that. You don't-

Liji: Oh.

Amer: Because, here there is something in Arabic-

Liji: Oh, here, okay.

Amer: You don't understand what is written. So what do you think?

Liji: Is a, uh, these, uh, ready to give equal opportunities for ladies, in the, uh, ladies in the society.

Amer: Mm-hmm (affirmative).

Liji: Like that, for, uh, education, or whatever the field. She, uh, ready to see the lady should come forward, and uh, do their parts for the society.

Amer: Mm-hmm (affirmative).

Liji: And uh, for education sections. Either for the education section, or any other field.

Amer: Mm-hmm (affirmative).

Liji: That's, I felt-

Amer: Is largely support, uh-

Liji: Yeah, yeah.

Amer: Woman.

Liji: Yeah, yeah. They always, uh, ask, uh, to come forward-

Amer: Mm-hmm (affirmative).

Liji: To take up any- any- anything that ladies... Not even the- the- shou- there should, uh, sit in the house, but come forward, and, uh-

Amer: Mm-hmm (affirmative).

Liji: Forward for, uh, even the education session, or uh-

Amer: Mm-hmm (affirmative).

Liji: The education is the first step for-

Amer: Mm-hmm (affirmative).

Liji: Everything.

Amer: Mm-hmm (affirmative).

Liji: And the first, uh, basic, uh, needs they should, uh, give to the society like that-

Amer: Mm-hmm (affirmative).

Liji: Uh, from ladies only, the d-development can see from the basic foundation starts from the home-

Amer: Mm-hmm (affirmative).

Liji: And the ladies have the good education, or the proper work of guiding their students, then- then he, uh, understand that, I think-

Amer: Mm-hmm (affirmative).

Liji: That, that is the basic, uh, thing for the development for this society.

Amer: Mm-hmm (affirmative).

Liji: We need, maybe, thinking like that way. He re-, uh, he is giving all the opportunities for the ladies (laughs).

Amer: Mm-hmm (affirmative), great.

Uh, the third one, and last one is, uh, this one.

He's here, so it's written in English, here.

Liji: I think this one is City Walk?

Amer: Yeah.

Liji: Okay (laughs).

Amer: If you see the entire photos lined up.

Liji: Yeah. I was here from '95. I saw all the developments from- from that, a- uh, [inaudible 00:09:24], this much.

Amer: Yeah.

Liji: I- I remember all those areas were so deserted.

Amer: Mm-hmm (affirmative).

Liji: Now, we can see the development, what we seeing now, no?

Amer: Mm-hmm (affirmative).

Liji: So that is, a, true leader can only, uh, develop in that way.

Amer: Mm-hmm (affirmative).

Liji: Then, now I am- I think that, uh, Dubai is the one of the best-

Amer: Mm-hmm (affirmative).

Liji: Maybe because... Only because of these leaders.

Amer: Mm-hmm (affirmative).

Liji: That they are ready to be ready for, even not for the locals, but for the expatriates also, they are giving lots of opportunities. So development, uh, he considered development, uh, is uh, it's a- it's a compilation of different things.

Amer: Mm-hmm (affirmative).

Liji: And he's ready to give for everything for, any... Without- without considering religion, culture, or anything.

Amer: Mm-hmm (affirmative).

Liji: He's given all the opportunities in UAE-

Amer: So if you don't know the background, if you haven't lived here for 19 years-

Liji: Mm-hmm (affirmative).

Amer: So, and see that photo-

Liji: Yeah, that is a lot of difference. That, uh, when we were there from that, I think from, that to... What is that, Trade Center?

Amer: Yeah.

Liji: From Trade Center to [inaudible 00:10:38], there was nothing (laughs).

Amer: (laughs).

Liji: It was a deserted area.

Amer: Yeah.

Liji: Now, I-it's, a difficult to see the desert area-

Amer: Yeah.

Liji: (laughing) because of that development.

Amer: Yeah.

Liji: That's only... That, uh, leaders can... Good leaders can provide such development-

Amer: Mm-hmm (affirmative).

Liji: In a country (laughs).

Amer: Mm-hmm (affirmative), great.

Uh, do you like to add anything, uh, on that?

Liji: [inaudible 00:11:09] everything is, uh, well- well managed. Just to see that they are crossing the road, because that rules and regulations has strictly followed the country.

Amer: Mm-hmm (affirmative).

Liji: Right?

Amer: Well, that is, yeah.

Liji: (laughs).

Amer: Yeah. Assigned for leaders, yeah.

Liji: Yeah (laughs).

Amer: Yeah, great.

Yeah, great.

Liji: Okay.

Amer: Well, that's it. Thank you so much, uh-

Liji: I...

Interview # 4 (Ruchi)

Amer: Hi. Uh, Ruchi. It's, uh uh, I pronounce it, uh, fine?

Ruchi: It's perfect.

Amer: Good. Good. Great. Uh, so, uh, uh, um... I'm, I'm doing ah research about visual leadership. Uh, so, uh, today, um, uh... just let me first brief you about, uh, the research itself. The title of the research is called The Impact of Visual Representations of Leadership-

Ruchi: Mm-hmm (affirmative)

Amer: ... and the Tribal Dominated Societies." Which is a bit, like, focusing on here, on the UAE.

Ruchi: All right.

Amer: [inaudible 00:00:38] environment. So, um, the focus, uh... as a focus, you know exactly what kind of, like, photos leaders are, uh, are presenting to followers here, and the impact of these photos on followers.

Ruchi: Hmm.

Amer: How the see it, but the influence the followers got when they see these photos.

Ruchi: Sure.

Amer: Um, uh, uh. So, um... Uh, the interview duration would be less than 30 minutes. So, uh, uh, you name will be a- anonymous, no, no mentioning for the names.

Ruchi: Okay.

Amer: Uh, uh, the process is as follows; first of all, I need, like, some information... personal information about you. Mostly about your background.

Ruchi: Okay.

Amer: Um, and then after, I will ask you couple of questions, general questions about the images. Then after I will show you three photos-

Ruchi: Mm-hmm (affirmative).

Amer: ... of one leader from UAE, uh, one by one, and get you inputs on them.

Ruchi: Sure.

Amer: Okay. First of all, uh, can I ask you about your age?

Ruchi: My age is 30.

Amer: 30. Uh, education level?

Ruchi: I'm a, I'm a, um, bachelorette degree. I've done a bachelor degree in engineering.

Amer: Engineering.

Ruchi: Yes.

Amer: So work domain now?

Ruchi: Um, as of now it's marketing and sales, and yoga, whatever works out.

Amer: Good. Languages besides English?

Ruchi: I know Hindi. Uh, I know a language called Gujarati, which is G-U-J-A

Amer: G- U

Ruchi: J-A-R-A-T-I. And, um, I can read and write Arabic, but very little conversation, I can't-

Amer: Okay.

Ruchi: Yeah.

Amer: So you are from India. Which part of India?

Ruchi: Gujarat.

Amer: Gujarat. Which is, uh...

Ruchi: Uh, West.

Amer: West. Okay. How long have you been in Dubai or Middle East?

Ruchi: I have been brought up here. So-

Amer: Ah.

Ruchi: ... all my life.

Amer: Okay. So, first of all, the first question, general question, is, how do, do, uh, y- you describe images? Like if, uh... if you are a painter-

Ruchi: Hmm.

Amer: ... or artist, and I told you that I needed photo for leadership or-

Ruchi: Right.

Amer: ... the symbols of leadership-

Ruchi: Right.

Amer: What you come up with?

Ruchi: Oh, it's interesting. Um, somewhere, a leader, I think in the gaze of the leader itself, in the way he looks or she looks.

Amer: Hmm.

Ruchi: There is, uh, confidence. Very comfortable within themselves. And just talking to them, they'll use few words. They inspire people around them. So, if, if the photography, then it's that gaze that, um-

Amer: Hmm.

Ruchi: ... that confidence. A lot of stories come by just that look.

Amer: Hmm.

Ruchi: That he is comfortable in his own skin. And in terms of symbols, I think it's, it's a person himself, it's... or herself.

Amer: Hmm.

Ruchi: There's nothing else. I mean, no external factors bring that leader out.

Amer: Yeah.

Ruchi: A leader is a leader within.

Amer: Hmm.

Ruchi: It's not by any external factor.

Amer: Hmm. And a-

Ruchi: So...

Amer: ... leader for you, he or she-

Ruchi: Um. Who I consider a leader?

Amer: Yeah.

Ruchi: Um. It's someone who's known, you mean, like a famous personality or just a-

Amer: No. Just a- a... It's like, uh, whenever you think about leaders they are males or females, what works for you?

Ruchi: Um, so, funnily, predominantly, it becomes males in my head.

Amer: Hmm.

Ruchi: But, I feel like times are changing, and somewhere the confusion is still there. That-

Amer: Hmm.

Ruchi: ... that ladies can also be leaders. But we haven't seen as many powerful leaders, uh, in women yet.

Amer: Hmm.

Ruchi: I mean, there's a lot more potential there.

Amer: Yeah.

Ruchi: So...

Amer: Hmm.

Ruchi: In terms of men, my, uh, my ex, uh, boss-

Amer: Hmm.

Ruchi: ... he is a fantastic leader.

Amer: Hmm.

Ruchi: Uh, he just inspires people by the way he talks. His presence itself. He walks in the office and there's a aura around the office.

Amer: Hmm.

Ruchi: Um... you know? If he takes up a call with a client, there's no need to, uh, establish [inaudible 00:05:23] it just... it's just understood.

Amer: Hmm.

Ruchi: So, the... He, he's the one I get inspired by, yes.

Amer: Yeah. So, mostly it's his eyes or the-

Ruchi: Yes.

Amer: ... leaders eyes.

Ruchi: Yes.

Amer: The way he looks at, uh...

Ruchi: Yeah. His eyes are very important.

Amer: Okay. Hmm. Um. So now I will show you the three photos I told you about, uh, one by one to get your inputs on them. First, him.

Ruchi: Oh, it's-

Amer: You know him?

Ruchi: ... the famous, uh-

Amer: Yeah.

Ruchi: ... photo of...

Amer: Very famous.

Ruchi: Yeah.

Amer: So, what do you think about this photo?

Ruchi: Well, uh, this is a very, uh, happy photo.

Amer: Hmm.

Ruchi: But, um, in terms of leadership, it's all right, because he's not looking in-into the camera.

Amer: Hmm.

Ruchi: It's a side profile. And it's... the, the emphasis is more on his hands-

Amer: Hmm.

Ruchi: ... than on him as a person. So... But I know the w-... kind of work he's done, so that's enough to get me, you know, hooked.

Amer: Hmm.

Ruchi: But for a person who doesn't, uh, know who he is, it's a normal photo.

Amer: Okay. So if you don't know him-

Ruchi: Yeah.

Amer: ... so the focus... your focus will be on the hands.

Ruchi: Yes.

Amer: Right? Not on... 'Cause he's not looking at you.

Ruchi: Not looking at me also, so yeah.

Amer: Yeah.

Ruchi: So, for me, like I said, the gaze is a power.

Amer: Hmm.

Ruchi: And so, here it's just hands, which-

Amer: Hmm.

Ruchi: ... is not, hmm, you know, enough-

Amer: Hmm.

Ruchi: to...

Amer: Why do you think, like, he's, uh, like, always looking somewhere else? Like, most of, uh, the photos-

Ruchi: Mm-hmm (affirmative).

Amer: ... he... like, leaders, uh, do not look at-

Ruchi: They don't look.

Amer: ... at, at people. So, they are looking somewhere else. Do you have any, any, uh, idea why?

Ruchi: Maybe if I see more photos I- I'd know, but, um, if I would guess then if you're a leader you shouldn't be afraid to look in the camera. There's no... there's nothing to hide. There's so much of confidence inside-

Amer: Hmm.

Ruchi: ... you know what you're doing, you're leading a team.

Amer: Hmm.

Ruchi: And, a leader is, one, who is able to motivate people around him or her.

Amer: Hmm.

Ruchi: So, I don't see why they would not look at the camera.

Amer: Yeah.

Ruchi: But, um, maybe it's, uh, it's to show their vision. They're looking forward ahead-

Amer: Hmm.

Ruchi: ... maybe that's the reason why for that.

Amer: Hmm.

Ruchi: Or maybe there's so much happening in their mind, so m- so many, uh, processes that they're obviously preoccupied, um, I guess.

Amer: Yeah. Hmm.

Ruchi: Yeah.

Amer: What about his hands? Uh, uh, uh, uh, what that means for you?

Ruchi: Well, it's a symbol of peace or victory.

Amer: Hmm.

Ruchi: And, um, it's, uh, it's good because he's inspired that among the people. He's trying to show that he's the symbol of-

Amer: Hmm.

Ruchi: ... peace for the country.

Amer: Okay.

Ruchi: And if he's there as a leader then everyone is comforted.

Amer: Hmm.

Ruchi: We have somebody who's so... visionary who's looking out for us.

Amer: Hmm.

Ruchi: But, um... It's okay.

Amer: Mm-hmm (affirmative).

Ruchi: It's... Yeah.

Amer: So, the second photo is, um, this one for the same leader. This is on his LinkedIn, um...

Ruchi: All right.

Amer: You can tell that was few, few months ago, I guess.

Ruchi: So, this photo for me is, like, sweet. I mean, uh, he's around a lot of... it's looks like they're graduates or... I don't know, they're, uh, women delegates.

Amer: Hmm.

Ruchi: But, uh, he's... his stance is very neutral. And, um, he seems kind of, like, he's o- [opened 00:09:11] with a lot of people around him.

Amer: Hmm.

Ruchi: So, he's kind of closed his hands in here.

Amer: Yeah. Mostly women. I think all of them are.

Ruchi: (laughing) Yeah, they're all women. Exactly.

Amer: (laughs) Yeah.

Ruchi: So, it's, um... Again, it's, uh, in terms of leadership, you can see that, you know, he's surrounded with people, and he's-

Amer: Hmm.

Ruchi: ... in his own element. You can see how popular he is by everyone following his hand gesture, the-

Amer: Yeah.

Ruchi: ... peace symbol.

Amer: Yeah.

Ruchi: So, he's kind of, like, shy. I think that everyone is, like, praising him probably, and he's not... you know? So that's what I like about the photo.

Amer: Hmm.

Ruchi: His humility-

Amer: Yeah.

Ruchi: ... that's what I think.

Amer: Hmm. Hmm. The third one is this one. This is you see like some title in English.

Ruchi: Right.

Amer: This... Like, the, the second one was in Arabic, all in Arabic, so I think it's the focus for Arabic.

Ruchi: Right.

Amer: Or local people. This is more English.

Ruchi: Right.

Amer: So...

Ruchi: Still works.

Amer: Uh, this one.

Ruchi: Um, the other photos are very clear, so I don't even know which is he on. I assume it's this one?

Amer: Yeah, I think s-... yeah, I think so. He is the one here.

Ruchi: Okay. Um, as a photo representing leadership, it's very hard to figure out from this photo because it's very blurry.

Amer: Yeah.

Ruchi: And, um...

Amer: Like, what, what does it represent to you when you see a leader, uh, crossing the road this way?

Ruchi: Well, he's leading by example. He's... You can see it's a green man, so he's not breaking any rules.

Amer: Hmm.

Ruchi: And, uh, he almost seems like one of forward people.

Amer: Hmm.

Ruchi: So people are walking behind him or next to him, by his side.

Amer: Hmm.

Ruchi: And, uh, he's... He seems like he's comfortable.

Amer: Hmm.

Ruchi: Uh, there's no... not mu... that much of crowd and security.

Amer: Hmm.

Ruchi: And this is one of a popular place. City Walk is a very, uh, a nice place to be.

Amer: Yeah.

Ruchi: It's, uh, filled with, uh, very different expats and local population and

Amer: Hmm.

Ruchi: So he seems to be, be visiting this place. It's, uh... He shows respect for all people.

Amer: Hmm.

Ruchi: That's what I like. And, this is photo represents just him walking, uh, crossing the street. Confident, from the way he's walking. One foot forward.

Amer: Hmm.

Ruchi: And in terms of the clothes he wants us to see that it's very simple.

Amer: Yeah.

Ruchi: He, he, he doesn't try to, you know, become somebody else.

Amer: Hmm.

Ruchi: I like that. Normally, otherwise, people who are leaders will try to, you know, show they're different from the other people.

Amer: Yeah.

Ruchi: But he's one of them.

Amer: Yeah.

Ruchi: And that I, I, I can see in the photo, clearly.

Amer: Hmm.

Ruchi: Like, if you didn't tell me, I wouldn't know which one he is.

Amer: Yeah.

Ruchi: So, he's one of the people.

Amer: Hmm.

Ruchi: And that's important for a leader.

Amer: Okay. So, yeah... That's it. So, do you like to ask something on what you've seen?

Ruchi: Uh, uh, in terms of leaderships here in UAE?

Amer: Yeah.

Ruchi: I see-

Amer: Or the images, in a way, like, do you think the images for leaders are important here or not?

Ruchi: Here I have seen images of leaders in almost every shot. Like, when I was working advertising also there were some clients who had wanted us to source images for them, for, uh, Sheik Zayed, Sheikh Mohammed, and get the best of frames because they wanted to put it up on their, uh-

Amer: Hmm.

Ruchi: ... universities, and shops. I don't think it is a mandate, mandate, but somehow people just feel inspired to keep in their, uh-

Amer: Perfect.

Ruchi: ... premises.

Amer: Hmm.

Ruchi: Um, more than that... I mean, if you go to [inaudible 00:13:11], small small shop, the shop is tiny-

Amer: Yeah.

Ruchi: ... but they'll still have those photos.

Amer: The three photos.

Ruchi: Yeah.

Amer: Hmm.

Ruchi: So it just shows that he's very loved.

Amer: Hmm.

Ruchi: Uh, these, uh, the sheikhs of Dubai, Abu Dhabi, even the Sheik Zayed, he founded, uh, UAE.

Amer: Hmm.

Ruchi: They're very popular among the people here.

Amer: Yeah.

Ruchi: And, uh, because they're here the people are comfortable to come from around the world and stay here.

Amer: Hmm.

Ruchi: And they kind of developed... and we're seeing here. So the pictures are... they're very royal, like, they're just wearing very simple clothes but they're... [inaudible 00:13:47] like I was telling you.

Amer: Yeah.

Ruchi: If you see photos... sometimes Sayed [inaudible 00:13:51] very powerful photo, what I've seen in these shops. And people feel comfortable-

Amer: Hmm.

Ruchi: ... knowing that, uh, someone like that is leading them

Amer: Yeah.

Ruchi: So, I'm one of them.

Amer: Great. Yeah. Great. Thank you so much.

Ruchi: Uh, you're welcome.

Amer: So, that's it with me.

Interview # 5 (Natasa)

- Amer: So, uh, just, uh... Uh, first, I will explain to you the research. Um, the uh, title of my research is, "The Impact of Visual Representations of Leadership in-
- Natasa: Uh-huh (affirmative).
- Amer: Tribal-Dominated Societies: A Critical Qualitative Study of Aesthetic Leadership in the UAE." Um, now the focus of my study is uh, leadership, and from visual perspective, visual discourse of leadership.
- Natasa: Uh-huh (affirmative).
- Amer: Uh, my focus is on the tribal, uh, dominated uh, societies, mainly the Bedouin society, in Arabia. I, I took uh, UAE as uh, an example of, uh, the uh, the tribal or the Bedouin uh, societies. Um, I'm, I'm working on, uh, uh, images and from aesthetic uh, perspective, uh-
- Natasa: Okay.
- Amer: So, uh, so, I'll... Uh, the, the, the interview will, will be less than 30 minutes. It's around like, uh... Won't be more than 20 minutes, in fact, so-
- Natasa: Okay.
- Amer: Uh, your name will be anonymous, so no mention for the name. I will use just, uh, first name, um, on the study, uh-
- Natasa: (laughs)
- Amer: Yeah, so, um, uh, uh, the process will be as, as, as follows. First of all, I need to collect some personal in-information, uh, if you don't mind, uh-
- Natasa: Uh-huh (affirmative).

Amer: Which is, give me some, um, like background about you. Uh, cultural background uh, and educational background [pon see 00:01:42] and then I will, I will send you, uh, a photo, like three photos. I will show you three photos for one of the leaders, the main uh, leader from the UAE-

Natasa: Uh-huh (affirmative).

Amer: So, I'll send you the photos one by one by email just to check and then we discuss each of these, uh, photos together. Uh, why I'm sending one by one because I need to get your uh, reflection on each photo, like, uh, to get what exactly you think about each photo, uh, uh, whenever you, you see that photo.

Natasa: Okay.

Amer: Uh, first of all, just, uh, uh, uh, can I ask you, uh, about your age?

Natasa: Uh, I'm 35.

Amer: Thirty-five. Uh, education, uh, educational level, if-

Natasa: I finished a master of science and now I'm completing the Ph.D.

Amer: Okay. Uh, work domain, which area?

Natasa: I'm in marketing, marketing manager for 10 year.

Amer: Languages you speak, besides English?

Natasa: Uh, Slovenian, Croatian, Italian and Spanish.

Amer: Okay, great. Uh, country of origin?

Natasa: Uh, Slovenia.

Amer: Slovenia. How, how long have you been in Dubai or the Middle East?

Natasa: Over nine years.

Amer: Nine years.

Natasa: All in Dubai.

Amer: All in Dubai, okay. Okay, great. Um, let me start sending the photos. Um, just one minute. I will send photo number one.

Just, uh... The first question, in fact, uh, it's, uh, uh, general about, uh, how do you scribe, uh, describe leadership image. Like, if, um, I'm telling you like, uh, if you want to paint leaders or leadership, uh, what kind of image, what kind of symbols, what kind of, uh, um, of image you, you would draw for, for, leadership.

Natasa: Uh, sorry, just a second-

Amer: Yeah.

Natasa: Can, can you hold the line?

Amer: Sure.

Natasa: Sorry, [inaudible 00:04:12], I'm in a meeting. Can I call you back? Thank you. Uh, sorry. So, what kind of, of image or, or symbol of something I associate to leadership?

Amer: Yes, exactly.

Natasa: Um, okay. The main would be like, uh, leaders in, in politics, like, uh, President Barack Obama or, uh, Khalid Sheikh Mohammed, something like that. Um, otherwise, I, I feel all-always it is a male figure and dressed in a, in a suit, in very traditional suit... Uh, not for the middle east (laughs)-

Amer: No.

Natasa: Traditional uh, for the, for the Western world. This would be, let's say, mainly what, what comes to mind first.

Amer: Okay, so mostly he is uh, a male, right?

Natasa: Sorry?

Amer: Like, uh, what I, I... What you describe is a male or female mostly for you?

Natasa: Male, male, mostly male.

Amer: Mostly male.

Natasa: Yes.

Amer: Okay, and, uh, what, what kind of symbols, uh, do you think, like do you use for, for leadership or leaders in, in general?

Natasa: Can you give me an example? I don't understand what you mean by symbol.

Amer: Like, uh, the way, for example, if, uh, uh, uh, a, a, a way of look, uh, the way he, he, because you used, uh, that uh, he is male, so what kind of like, uh, uh, eyes, what kind of way of walk or way of speaking. What kind of-

Natasa: Uh-huh (affirmative). Okay. Um, uh, he would be, um, speaking very confidently-

Amer: Mmm.

Natasa: Uh, showing charisma, um, let's say, happy, but not laughing, not smiling too much, but still, uh, positive uh, positive face and, uh, being, standing straight up-

Amer: Mm-hmm (affirmative).

Natasa: With the shoulder and, you know, the, the proper posture.

Amer: Hmm.

Natasa: Um, that's mainly.

Amer: Okay. Okay, I'm just... I'm... I don't know why I cannot send you photos, um... let me do... I will, I will send it by, um-

Natasa: Are they big? How large are they?

Amer: Just it doesn't work or... Just one minute. I will send it. I think it's better to be sent by, uh... Okay, I already sent you the first image, uh, uh, by uh, Skype.

Natasa: By Skype... (silence) I did not receive it yet.

Amer: Yes, I think it's very slow. I don't know what's going on with the internet. (silence)

Natasa: Do you see me, that I am on Skype?

Amer: Yes, I'm trying, uh... I'm sending them. (silence)

Natasa: No, nothing came anywhere.

Amer: Mmm. (silence) They are coming. I'm not sure what's going on. (silence)

Natasa: I don't have neither in spam or [crosstalk 00:08:18]-

Amer: Yes, I, I don't know why. Even through email, it doesn't work or, so I don't know-

Natasa: So, so which... I mean, are you, are you sending?

Amer: I'm sending from Hotmail, but I think, uh, my internet is not that good. Hmm.

Natasa: Do you want to send me by WhatsApp?

Amer: Uh, yes I will send them but let me see if I have them here.

Okay. So now you have the first photo.

Natasa: Mm-hmm (affirmative).

Amer: Can you describe what you see, what uh, like I would like to, to hear from you uh, uh, wh-, like what kind of input you have, what kind of interpretation you have on the first photo.

Natasa: Hmm. I see Sheik Mohammed.

Amer: Yeah.

Natasa: Um, and uh, I know this is a thing but for some things he has done (laughs) uh, recently-

Amer: Yeah.

Natasa: I don't think he's a [inaudible 00:09:30] I think of something else. Um, but there's something positive for the country and the people in the country and he's very proud of this uh, and and he's showing it like in a proud and positive way.

Amer: Okay. But uh, like from visual perspective uh, how do you see the leadership uh, uh, uh, uh, way like uh, is it showing his leadership in this photo? If you even don't know the, the leader uh, so uh, how do you see that this represent leader?

Natasa: Um, I mean if I wouldn't know that that is uh, the sheik-

Amer: Yeah.

Natasa: Um, based on his posture and, and how, how he looks and I mean uh, his face, uh, it, it seems that he's a person that is uh, that is usually uh, not leading people but that is somewhere and in the upper level let's say of a, of a, of the population.

Amer: Hmm.

Natasa: So it's something important, something, someone, someone important. Someone that is used to speaking to the public.

Amer: Okay.

Natasa: [crosstalk 00:10:41]

Amer: And uh, this symbol in his hand, you don't know what exactly does it mean but uh-

Natasa: I can't remember. I know that they have uh, banners and everything but I really, I can't remember at the, at the moment what it is.

Amer: Okay. So let's go to the second photo.

Natasa: Mm-hmm (affirmative). Yeah.

Amer: Yeah. What do you, wh-wh-wh-what do you see in this photo? You have some-

Natasa: I see all the other people using the same si-, the same uh, symbol.

Amer: Yeah. But uh, uh, what that means for-

Natasa: And male or female (laughs) around him.

Amer: Yeah. Yeah. What does it mean? Any-anything like uh, for you? Uh-

Natasa: Uh... I mean looks like it's something good for women also and that women support it.

Amer: Hmm.

Natasa: And that they're happy about it. They are all smiling there.

Amer: Yeah. So something's positive.

Natasa: Yes.

Amer: Uh, do you, do you uh, connect it to any leadership here in this photo? Or no?

Natasa: I mean uh, Sheik Mohammed in the center-

Amer: Yes, yes.

Natasa: But the other ladies I-I can't see well because it's lower resolution. And anyway [crosstalk 00:11:54]-

Amer: No I mean for Sheik Mohammed-

Natasa: Recognize the women. I would not recognize who they are.

Amer: But what about Sheik Mohammed, do you see like any gesture or anything showing that uh, leadership in this-

Natasa: I mean in this photo, he's showing more humility.

Amer: Hmm.

Natasa: Um, not specifically leadership in the photo [inaudible 00:12:12].

Amer: Hmm.

Natasa: Or at least based on how the resolution, I can't see well his expression on the face.

Amer: Yeah.

Natasa: I just see he's positive, from what I can see with the... It's not good resolution.

Amer: What about the third photo?

Natasa: That uh... Sorry, are you there?

Amer: Uh, the first, uh, the third photo-

Natasa: Oh yeah, yeah. No, no, sorry. Something was buzzing me on the, on the phone. But...

Amer: Hmm.

Natasa: Uh, this is even worse in resolution. I see that there, that they're men Arabs walking but uh, I can't, I can't see any faces. [crosstalk 00:12:59]

Amer: Yeah, it's Sheik Mohammed in the center-

Natasa: Sheik Mohammed, [crosstalk 00:13:01]-

Amer: Yeah, he's in-

Natasa: In the center in, in the golden suit.

Amer: Yes.

Natasa: In the golden, but uh...

Amer: This is [foreign language 00:13:08]-

Natasa: Yeah.

Amer: According to the image, yeah. And uh-

Natasa: I mean, they're all confident and they're all walking confidently from what I can see.

Amer: Hmm. So it's crossing the road-

Natasa: Yeah.

Amer: With some other people. So it was, this photo was uh, uh, went uh, viral uh, on social media. So do you have any like... Do, do, do you connect it to any leadership uh, in a way?

Natasa: No.

Amer: Do you see anything?

Natasa: No I don't.

Amer: Hmm. Okay. Okay, so I will question, last question, just because you, you lived here for nine years or plus any years-

Natasa: Uh-huh (affirmative).

Amer: So um, the, any ideas of like uh, uh, leaders and uh, do you see uh, uh, leaders uh, in visuals or images here in this region?

Natasa: Sorry I don't understand the question. Can you repeat?

Amer: I mean like uh, do you see uh, photos for leaders in this region, do you see that is a visual-

Natasa: Ah, I mean yes I see usually the Sheik uh, a picture, I mean especially some of them here in Dubai. They're uh, they're shown on uh, outdoor posters or uh, inside the, especially in government,

uh, but it, but the, but those are in uh, in other companies. They're in, in Syria, so the reception they have there, there's images there.

Amer: Okay. Do you know why they are all these images?

Natasa: Uh, I don't know if they, they have to but (laughs)-

Amer: Yeah.

Natasa: I think they, they are uh, glad with uh, with the leadership of the country, of, of, of the area and uh, so as a, as a symbol of um, appreciation and uh, respect, I think they, they put them uh, visual here.

Amer: Okay. Okay, great. Uh, yeah that's it. So just a question, do you have like I-I need to do some uh, more from uh, more interviews impact with people living here-

Natasa: Yup.

Amer: Just to get uh, the like what uh, the impact of these photos on, on people, like whenever they see them-

Natasa: Uh-huh (affirmative).

Amer: So do you have any suggestion like for other people that uh, I can do it with-

Natasa: Yes, now that I understand what it is about (laughs) I will, I will ask some of my colleagues and friends-

Amer: Yes.

Natasa: And then I, I will uh, I will uh, send you the contact for those that uh, that confirm, yeah?

Amer: Yes, that's, that's will be great.

Natasa: Okay. I will, I will write them today-

Amer: Okay.

Natasa: So maybe by tomorrow I should have the, the answers and then, then I send you their, their contacts.

Amer: Okay, that is great.

Natasa: Yep.

Amer: Thank you so much, thank you [foreign language 00:15:52]-

Natasa: Excellent.

Amer: Thank you.

Natasa: Thank you, [Amer 00:15:54]. Good luck with the research.

Amer: Thank you. Bye-bye.

Natasa: Thanks, bye.

Amer: Bye.

Interview # 6 (Dinesh)

Amer: How are you doing, it's Dinesh right?

Dinesh: Yeah.

Amer: Dinesh. Yeah. Uh, Thank you for, uh, coming for the interview. Uh, it's about uh, first I will brief you about the research, uh the title of my research is the impact of visual representation of leadership in tribal dominated societies. I'm focusing on leadership in the UE.

Dinesh: Okay.

Amer: So, the focus is to see, like uh, what the impact of images of leaders, uh, on followers or on the people that are consuming these photos. Uh, so, um,

it's uh, very, uh like straightforward interview, uh, it will not take more than thirty minutes maximum, which possibly less than that. And your name will be anonymous, so no mention of your name. Just, I will use your first name.

Dinesh: Okay.

Amer: No mention of to full name. Um, the process is as follows. First I need to collect some personal data about you, your background, your educational background. Um, then after I will ask you some, a couple of questions, which are for general questions.

Dinesh: Okay.

Amer: Um, and then I will show you, uh, three photos. Uh, I need to get your interpretation how you see them one by one.

Dinesh: Okay.

Amer: So, um, that's it. So first, uh, each, uh, what is your age?

Dinesh: Age? Uh thirty-eight.

Amer: Thirty-eight. Uh, educational level?

Dinesh: Uh, bachelor of engineering.

Amer: Engineering.

Work domain?

Dinesh: Work domain? Mechanical.

Amer: Mechanical.

Mechanical engineering.

Dinesh: Uh, engineering.

Amer: Uh, position?

Dinesh: Position currently? Lead application engineer.

Amer: Languages besides English, what do you speak?

Dinesh: I speak mother tongue, kambal.

Amer: Kambal?

Dinesh: Yes.

Amer: Okay, you are from Southern India? Or...?

Dinesh: South India. Tamilna. Tamilna nashte.

Amer: Okay. Uh, how long have you been here?

Dinesh: Uh, last eleven years.

Amer: Eleven years in Dubai?

Dinesh: Eleven years in Dubai.

Amer: Before, have you been to the Middle East, any other places, or, just Dubai?

Dinesh: No, after I was working in Shanghai, and then India, I got a job in UAE, so I moved here. Since then I am here in the UAE. I have been in other countries, but based in here.

Amer: Yes.

Dinesh: Yes.

Amer: Yes, that I will use. Okay, just uh, the first question is about uh, because I'm working on leadership images. Like, uh, from, if I ask you, like what kind of leadership, how would you describe or you imagine leadership if you want to do it for example, so what kind of image do you have about leadership?

Dinesh: Leadership, what I see, like a person who like, thinks ahead. So I'm on the plan for it I guess. [inaudible 00:03:28]

Amer: Hm.

Dinesh: So it's not the manager who picked it. He like, tries them, works with them and is a good team player. Motivates them. And works with them, directs them and take them to the next level.

Amer: Okay, okay. So, he or she must be for you, this male or female leader, like in general?

Dinesh: In general.

Amer: In general, this more male, not female, right?

Dinesh: No, both are okay.

Amer: Both.

Dinesh: Both are okay.

Amer: So have you worked with like, female leaders or managers before?

Dinesh: Uh, in my company, like I was interacting with a female leader, but not directly with [inaudible 00:04:05]. So far, uh, I had an opportunity only with a male leader. But, I had an opportunity to interact with the female leaders, uh, in my office, but apart from that maybe in the [inaudible 00:04:18] like maybe in that [inaudible 00:04:19] like the leaders [inaudible 00:04:20] officers. I was, we were reporting to the president of the [inaudible 00:04:25] club with some females, so there those leaders are female and they had an opportunity to work with them.

Amer: Okay. Okay, good.

Um, so now I will show you, as a photo active, photos one by one.

Dinesh: Yeah.

Amer: I need to get you to get an interpretation on each photo. What do you see, what uh, what commands uh, do you give to them?

Dinesh: Okay.

Amer: Image number one. This is for, you know, the leader of uh, the what?

Dinesh: The UAE.

Amer: The UAE. So...

Dinesh: Sheik Mohammed.

So, I still, I remember this and Dubai has one, export, one exhibiting export in [inaudible 00:05:08]. Yesterday, I saw this photo.

Amer: Ah, this photo.

Dinesh: Yeah, so I saw this photo in the paper, so...

Amer: Okay, so what the connection do you think?

Dinesh: So, what the connection is? Like, the first time that leader showing that exit and that first time I'm seeing Sheik Mohammed showing that exit, when yes, the country has gone. The prestige has, and now we're to celebrate like, exhibit this export from [inaudible 00:05:35].

Amer: Okay.

Dinesh: So, before that I've never seen such an exhibiting that expression of happiness. So, this is the first time I am seeing [crosstalk 00:05:44].

Amer: So that's what sort of presents, kind of happiness and...

Dinesh: Yes, and sharing that happiness to everyone, so yes that we have that name. So we will...

Amer: So the way he is looking, uh, maybe adds...

Dinesh: The audience and saying that yes, it's a victory, yes [inaudible 00:06:05] there was a lot of competition. But, uh, they were contesting levels of competition, apart from a UAE. So...

Amer: Okay, so this is the first time you see it and its connected to the winning of export. I think?

Dinesh: Yes.

Amer: Of export?

Dinesh: Yeah.

Amer: Okay. Um, good so. Next photo you see the same leader, but in different, different situation. Different pose. The front setting. So, what do you think here?

Dinesh: Okay.

Amer: What you see, like uh, of this photo?

Dinesh: Yeah, it looks like he is in the middle of the female leaders. So leaders of the UAE, they would be the male leaders. It could be because I could be some, maybe human. So uh, I somehow read like he went and discussed maybe with a colleague uh, I didn't [inaudible 00:07:02] maybe it's a completely formed with uh, females.

Amer: Okay, so...

Dinesh: So they are sharing this experience and want them to lead to the next level.

Amer: Hm.

Dinesh: So, I really appreciate [inaudible 00:07:16] even if it's not a democratic country. But the leader has a good vision that it's not only the males should dominate, there's an equal level, an equal female also can lead so they need to come out of their free zone, sorry from a comfort zone and they can drive expressive skill. They can show that potential and experts in their leadership. They can dabble in the leadership. So this world leader, Mohammed, Sheik Mohammed like, he is open, and whatever is like and even in his like, the council A is a lady member, in this. So that shows he is giving equal opportunity to male and female.

Amer: Okay.

Dinesh: So, he wants a female membership also to be uh, to go to the next level. Protect the leadership. So it is very rare to see particularly in this region. So when I came from democratic country, so I was given a, like, when I come in from the first time, from uh, India to here, I was having a different uh, impression. Because I was shown that it would be some countries. And I think that when that much opportunity is used to expats are usually Arab females. But when I came here I was from a different place. I didn't feel any different. Because it looked like a democratic country. Everyone was open, friendly, even male and female, they were friendly. So, I was really

settled. So, that year's ambition, are basically executing me. That's why I still, UAE is a good place to be. One of the best place to be. For everyone.

Amer: Right. Um, on to number three. This one.

So, as you can see, this went viral on social media, in fact, a few months ago.

Dinesh: Okay.

Amer: So you see right there, Sheik Mohammed. You see like, a city walk.

Dinesh: A city walk.

Amer: So, what do you think about this photo? From leadership perspectives.

Dinesh: So from the leadership, they are showing that they are open. They are not like, previous kings and previous rulers. They are open down to there. They are freely upward channel. So even when I came to Dubai that time in 2007 then 2009 I saw in an article in the newspaper Sheik Mohammed was sitting in a cate form. I was really impressed. What a king technically security with all that was sitting among the people and asking what they thought he [inaudible 00:09:54].

Amer: Hm.

Dinesh: So, from that top level with the security approaching, it is very rare. Very rare to see. Even in democratic country it is very rare to see.

Amer: Hm.

Dinesh: This shows that leadership quality, it's a good quality. Shows that he drive, he wants the next leaders to follow him. He sets a role model apart from that he sets the role model of how a leader should be.

Amer: Hm.

Dinesh: So this is a unique quality I see in Sheik Mohammed. So, uh. Seeing this etched photos it feels that like, uh, I is not only leader it looks like a family member, like when we, if you, not getting to frequent this you given like I made, like, some happiness, some smile. Okay, is like when it comes down to the down level like us feels like a comfort, okay, so he wants to see how other people are there in this [inaudible 00:10:54] level. So that's what I'm

seeing. He wants to see all the people are in that so that Saayad comes out and see and mingle with the people.

Amer: Okay. Great. Great.

So these are the three photos. Do you like to add anything about like, after living here for eleven years, do you have any comments on leadership in the UAE?

Dinesh: Um, what I um, So, I would say that Sheik Mohammed and the UAE particularly the UAE was the ruler of Dubai, he makes sense as a role model, but not only UAE, like for other countries as how a leader should be. He plans it at once.

So, example, Like when I work in here in 2007 I was coming from Dubai from [inaudible 00:11:41]. That time I was crossing, accidentally no discovery guides. I moved to [inaudible 00:11:49] in 2002. So, because of the traffic. So, that time, it was not that much populated that like, it was populated. But, a leader could plan and focus in at once. In 2003 the [inaudible 00:12:03] was built and it was out of populated. So, they are planning everything in at once. Maybe I could see ten years, more than planning it at once. So, for that I am really upset. I was thinking so ten years again. Really, it is that price.

When I'm coming from a democratic country that leader they aren't thinking that much can be [crosstalk 00:12:25] at once.

Amer: Hm. Yeah.

Dinesh: So it's really, it's that brave. So that shows like, okay, when we took any role in my company are any maybe owned business so we also need to think again every ten years as we get to... He needs to set, like, a role model.

Amer: Hm. Yeah.

Dinesh: A role model. Like, when he comes to fix other [inaudible 00:12:45] and then come to the road and want that shows very simple, simple city. So, even when you are a King it shows very simple city. So that's also a [inaudible 00:12:55]. Even you are in one business or city or company it should be very simple.

Amer: Hm.

Dinesh: So, that's the needing of us from the leader. So he shows the role model, what I'm learning from, to us, everyone.

Amer: Yeah. Yeah, that's...

Dinesh: But it's good learning, so apart from the last ten years I was really comfortable, I never feel like welcomed before. It's my second home. A long time staying here. I was comfortable apart from this [inaudible 00:13:24] it's a lane. So not a only this lane [inaudible 00:13:29], but also lane from the leader.

Amer: Great. Thank you so much for your time and uh, it's great [inaudible 00:13:39] about both sides.

Dinesh: Yeah...

Interview # 7 (Hanan)

Amer: Yeah, started recording.

Hi Hanan, uh, just I would like to-

Hanan: Hi, Amer.

Amer: Yeah, I would like to, um, first to give you more information about, uh, the research I'm doing. The title of my research is "The Impact of Visual Representations of Leadership in the Tribal-Dominated Societies". Um, the focus of that is UAE and, um-

Hanan: Okay.

Amer: I'm, I'm trying to study the visual, uh, representation of leadership, uh, in this part of the world, uh, in the Bedouin societies.

So, um, the interview duration will be less than 30 minutes. Um, your name will be anonymous. Uh, the process is as follows. First, I need to collect some, uh, information about you, uh, which is concerning, uh, like, uh, how

long you have been in Dubai, what is your educational level, all of this kind of, uh, data about you and, then after, I will ask you a couple of questions in general, uh, about leadership and the visual leadership from your perspective. And then after, um, I will show you three photos. In fact, I already sent you the three photos, uh, one by one, so I would like to get your interpretations and your first thoughts about, about them-

Hanan: Okay.

Amer: Uh, yeah, so first I will... Let me just ask you about educational level.

Hanan: Um, okay. Um, I have a, a BS in, um, electronic engineering and a Masters of Arts in English Language education, um, and, uh, I am also a certified IG and IB examiner, uh, specialized to teach the AL and AS level by University of Cambridge.

Amer: Great and, uh, what is your work, uh, domain?

Hanan: Um, I'm freelance consultant. I work in two main line of fields. The first one is the education, where I'm responsible of implementing the teacher licensing program. I am also involved in the inspection process in all the schools across the board in Dubai. Um, the other line of field is assessing the corporate small and medium businesses in terms of quality, excellence, um, and innovation.

Amer: Great, um, so position now is, uh... it's, uh, in education, right? What, what... do you have like a name for your position now?

Hanan: Yes, I work with American company as a Business Development Director, uh, in the education field and I'm also a working in, in the award, uh, assessment as an assessor... as an international accredited assessor.

Amer: Great, uh, languages beside English?

Hanan: I speak, uh, my native language... my mother tongue is Arabic. I do speak English and, and a little bit of French.

Amer: Okay. Country of origin?

Hanan: Sorry?

Amer: Uh, country of origin?

Hanan: The country of origin is Syria.

Amer: Syria. And you are Canadian right?

Hanan: Yes.

Amer: Okay. How long have you been here in Dubai?

Hanan: I've been here, uh, for more than six years, give or take.

Amer: Hm. Okay, great. So, um, first question, which is a very general question. Just I would like to get your, um, your thoughts about leadership and, uh, how you can describe it, like if you are a painter or an artist, do you have some like, uh, way to describe it if you want to draw a photo for a leader?

Hanan: Um. Okay. You know, generally, um, leadership is the action of leading a group of people or let's say an organization or even the ability, uh, to lead. Um, well, leadership requires skills... certain skills that a leader has to acquire in order to be able to guide and, and you were saying that the whole, uh, concept... the whole thing of the interview is to know the impact of leadership on the society, so that's why leadership is very critical in, in terms of inspiring and driving, uh, the society and the people once they believe in their leader.

Amer: Okay. Uh, from visual perspective, do you have any idea how to, to show that, uh, in leaders... I mean in photos?

Hanan: Uh, well you... we, we have different types of leaders. There is the political leader, uh, who is having his... you know, pursuing a passion and, um, he has a, a... let's say, um, a political cause that he wants the whole community to be driven into and you've got the business leader and you have also the psychological leader, the one that works with children, uh, so we have different types of leaders, but they all, uh, actually meet at one point, which is the... uh, to have certain skills, let's say like the, the self-responsibility to have the drive and application to be self-confident, to have the motivation and to, uh, have the empathy, the ability to lead people and understand, you know, their needs and find how he can or she lead.

Uh, also, there has to be, um, a wide status of awareness in... of the surrounding... the environment, the needs, the demands, uh, the problems and being able to resolve issue. A leader should be patient. He should take initiative. He should be resilient. You know, these are one... you know, one of many, many things, uh, that a leader should have.

Amer: Great. Um, uh, just now, let's go to the three photos I sent you one by one, so, uh...

Hanan: Okay, let's start with the first photo. It's the photo of His Highness Sheikh Mohammed bin Rashid with the, uh, the three fingers symbol. This symbol actually has been, uh,... actually he, he did it in 2013 and, uh, well, it resembles three letter, if you can see them, the W, the V and the L and this is gesture... is a gesture of win, victory and love.

Amer: Ah, okay. Great because, uh, all the interviews I did, no one knows, uh, what does it mean. Yeah, this is great.

Hanan: Oh... Well, you can tell actually with three fingers. The W is the one that involves the three fingers and the V is the, uh, second and the... the third and... the middle and the index, while, uh, the L is the first and the middle... the thumb and the middle finger. So, uh, this gesture is about winning, it's about victory, it's about love and it's becoming a symbol that's been adopted by not only the locals, the nationals, but also the ex-pats, you know, across the, um, the United Arab Emirates.

Amer: Right, um, and, uh, what do you see besides the um, the symbol... the, the hand symbol or the finger symbol... what exactly do you see in the...

Hanan: Of course, I see a, a smiling face of a leader, who seems quite confident of, uh, the future of his own country. Um, I mean, Sheikh Mohammed bin Rashid is a man with an, um, incredibly great vision and limitless ambition. The... he actually, uh, had a great foresight of what his country is going to be, what his people are going to be like. And he is - and his people are working seriously and professionally in order to, uh, acquire it as the end.

Amer: Great. Uh, image number two.

Hanan: Okay. Uh, the second one is about celebrating, the UAE Women's Day, which is on August 28.

Amer: Hmm.

Hanan: This is also part of Sheikh Mohammed bin Rashid's vision and let's say like it's a part of also UAE vision. Women's Day now is, is in the national agenda, which is also part of the 2020 vision. Um, the whole idea is to empower women and acknowledge their critical and essential role in, uh, raising the society, in, uh, nurturing the children and making sure that this country has the base, the foundation... the solid foundation it needs for prosperity and success.

Amer: And what about the photo of, uh, Sheikh Mohammed himself? Uh, what do you see, um, like from leader's perspective...

Hanan: You mean the third one?

Amer: No, this... the second one with the-

Hanan: The second one, uh, I see here... Let me check the second one. Oh, yeah, there is... Yeah, he is surrounded. Yeah. I'm sorry, I'm looking at another... the third image. Uh, so in this image, it's, uh, Sheikh Mohammed surrounded by... I can tell that these are college, um, female students, I believe, and, uh, maybe this is their graduation and he is celebrating that with them. It's actually, um... it's as I said, it's an acknowledgement that the woman, uh, is equal to the man in UAE in terms of, uh, position, qualifications, capabilities, hard work, dedication, uh, and in all, uh, line of fields... in education, in politics, in economy, in business and he is doing whatever he can in his power in order to empower women by appointing many of them in high positions.

Amer: Great, uh, but in the photo, um, Sheikh Mohammed... what, uh, w-what view of impact on like the way he is standing, the, uh... like his photo, uh... what does it represent to you?

Hanan: Well, it... the photo shows a leader who is quite confident of, uh, the future of UAE women. I can tell all the ladies around him are also raising the, the three fingers symbol, uh, for win, uh, victory and love. He seems, uh, responsible and he has given them the drive in order to probably graduate or be successful. I see confidence. Um, I see great motivation. I see happiness, uh, of the outcome results. Um, I see, um, an awareness of... this is what he wants the UAE female community to be like, educated, um, highly educated, uh, hardworking, outspoken, uh, very professional. Uh, they, they know how to deal and work under pressure. Um, he has taken initiative and now he wants others to take that initiative after him. Uh, I see self-esteem, I see flexibility. I see satisfaction actually, uh, and I, I can tell from the feedback reaction around him just from the faces that everyone is quite content and happy.

Amer: Great. Yeah, great. Um, the third photo?

Hanan: Okay. The third photo is about Sheikh Mohammed walking down to walk.

Amer: Yes.

Hanan: Yeah, okay. I should go back to that image... the last image... okay. Uh, okay, so in this photo, uh, I'm not if that was probably... I think like... I'm not sure if that's the opening of the city walk or not, but I can tell that, uh,

usually Sheikh Mohammed, whenever he launches something, he supervises on the finest details himself. Usually, he walks around. He, uh, gets updates... constant updates of the project and the development itself, um, and he gathers information. He, um, involves himself in the process in terms of operation, in terms of strategy, um, in terms of the outcome. Um, he is a man who wants to know the know-how actually. Uh, here I can tell that he's quite happy, crossing... uh, walking on the, the pedestrian, uh, walk, uh, crossing the streets, looking around him, being aware of what has been built in Dubai.

Amer: And that's-

Hanan: And what are the benefits of this actually project for, uh, UAE locals and expats in general.

Amer: Yes, great. Uh, yeah, so, uh, great, great, uh, interpretation, great input. Thank you so much, Hanan. Uh, just... I would like to, to see if you have like any other, um, maybe interviewees-

Hanan: Yes-

Amer: That you can suggest because I still need some-

Hanan: Yes, I... I've already... I've already, uh, asked, uh, two and three of my colleague assistants because now we're working... we're working on the, uh, innovation awards-

Amer: Okay-

Hanan: Uh, so, uh, tomorrow, um, they will let... they're, they're coming to my place in order to work on this course.

Amer: Okay.

Hanan: Uh, so two of them will be ready to do the interview with you, uh, so the moment we finish our meeting, um, I will send you their email so you can... or I can share the pictures if you want to with them and then you can do the interview right ahead.

Amer: Yeah-

Hanan: What do you think?

Amer: That w-would be great. That would be great-

Hanan: Yeah.

Amer: Yeah.

Hanan: Yeah, so tomorrow... there is, there is [Charin 00:15:54]. She is British national-

Amer: Okay-

Hanan: And she was married to, um, an Emirati, uh, and she's been working with [Adnock 00:16:01] for the past 18 years-

Amer: Okay-

Hanan: She lived over in Dubai for 12 years.

Amer: Yeah.

Hanan: Uh, [inaudible 00:16:08] has been assessing, uh, the chef diet awards and, uh, chef [inaudible 00:16:15] awards for the past 18 years, so-

Amer: Hmm. Hmm.

Hanan: So, it would be really good, you know, to have some feedback from her-

Amer: Yeah, I would like-

Hanan: [crosstalk 00:16:21]

Amer: That will be great-

Hanan: Those, uh, so she's going to do that as well, but yeah... so tomorrow when we do this with you-

Amer: Okay-

Hanan: Okay?

Amer: Okay, great. Thank you so much.

Hanan: About the same time, uh, Amer, if you don't mind.

Amer: Sorry?

Hanan: I, I said be around the same exact time like today or probably-

Amer: Yeah, yeah, yeah-

Hanan: 7:00 or something like-

Amer: Yeah, just, just let me know when exactly just to prepare the... you know, like, uh, to, to prepare the recording and everything.. yeah, it's, it's... as to the-

Hanan: Okay-

Amer: Like 7:30 will be great.

Hanan: No problem. Do you need more, uh, participants or two-three will suffice?

Amer: It's fine. It's fine. I am almost... uh, yeah, two, two I think... two or three, that would be great.

Hanan: Okay. Okay, no problem. Okay, so then, uh, we, we will, uh, request at you tomorrow then.

Amer: Okay. Excellent, thank you so much.

Hanan: Thank you, Amer.

Amer: Thank you again.

Hanan: Thanks a lot.

Amer: Thank you-

Hanan: For the opportunity. Take care.

Amer: Thank you.

Hanan: Good luck to you. Bye.

Amer: Bye-bye. Bye.

Interview # 8 (Nahid)

Amer: (silence) Alright, I start now recording. Um, just to brief you about uh, the interview and about the research. Uh, the tee-, uh, the title of the research is uh, "The Impact of Visual Representations of Leadership in Tribal Dominated Societies."

Nahid: Mm-hmm (affirmative).

Amer: Uh, which is um, I'm focusing as uh, [foreign language 00:00:29] uh, UAE.

Nahid: Right.

Amer: Uh, this thesis is um, uh, focusing on leadership from visual perspective. Uh, mainly from uh, um, images and photos for leaders. Um, the interview duration will be less than 15... It depends, like 10 to 15 minutes. Uh, the name, you will be anonymous, and the process is as follows: first of all I need to collect some personal information um, which is uh, to get more about your cultural background. Um, then I will share, then I will ask you couple of questions about leadership from your perspective. And then I will show you three photos for uh, a leader, you know. And I need to get your interpretations and uh, your first thoughts about each of these photos, just to get your inputs.

Um, education level? Your education level?

Nahid: Uh, it's a bachelor degree and English language as a second language.

Amer: Okay. Work domain?

Nahid: Uh, I work as a guidance counselor and as a side [inaudible 00:01:46] trainer.

Amer: Okay, so uh, what languages do you speak?

Nahid: Uh, I speak uh, English, uh, Arabic, and a little bit of Portuguese.

Amer: Okay. Your country of origin?

Nahid: Lebanon.

Amer: Okay. How long have you been here in Dubai?

Nahid: I've been living here for almost like 12 years, or 11 years. 11 years.

Amer: Hmm, 11 years. And in the middle east, uh?

Nahid: In the Middle East area, I've been living here for almost let's say, yeah, almost 20... 19 to 20 years.

Amer: Okay, great. Now uh, this first uh, question is about how you describe leadership image, from your perspective.

Nahid: Well um, first of all I do believe the images of any leader does affect a person, any citizen uh, in any country. Whether positive, whether negative. Uh, luckily here in UAE uh, the images of all the leaders has a very positive-

Amer: Hmm.

Nahid: Uh, has a very positive impact on, on the citizen, mainly because uh, they work hard for them to improve the status of their citizens.

Amer: Hmm.

Nahid: Uh, they are very sincere and they are very hard workers and uh, they share whatever they have with their citizens. So whenever I see uh, an image of any of the rulers, it really gives me hope and it gives me safety and security and a sense that the future will be brighter because I know they are working hard for the um, for the, for the benefit of the country in general.

Amer: Okay. Great. Um, do you have like image uh, in your mind of the leader. He or she uh-

Nahid: Yeah, personally-

Amer: In, in general, I mean-

Nahid: Yeah, yeah. Let me just uh, say something. Um, let me just put some basis. Whenever a country uh, want to, to create a kind of patriotism uh, they usually emphasize on uh, spreading um, uh, uh, the, the, the love of the leaders among uh, the citizens. Uh, and especially in the moment of hardship or moments of um, a moment of hard times.

Amer: Mm-hmm (affirmative).

Nahid: So when I first came to this country and I saw the pictures of all the leaders everywhere in any single place I go, whether in a restaurant, whether an establishment, whether in any of, and even a simple building, um, I really identified that like... I mean I was like, I was over wondering why uh, do they have these pictures, why is it spread all over the places? But then when I understood their mentality and I understood the, the message behind it, that they wanted to convey to their citizens, then I understand why it's everywhere.

Amer: Mm-hmm (affirmative).

Nahid: Uh, first of all they just wanted to arouse the patriotism as I said before because the number of the citizens here in UAE is very small and this is the only one way just to show them that we are here to take care of you. This is what the message that they wanted to say to their citizens, that we are here and we wanted to take care of you and we want you, we want us, all of us to be one, as one country, as one people, as one um, as one population.

So uh, whenever a person a [inaudible 00:05:30] person and try like, he doesn't, I mean, he forgets about this, and when he see this picture, probably this message is reconveyed to him again.

Amer: Mm-hmm (affirmative), okay.

Nahid: So I, I can see it as a kind of a stress to the vision uh, they are trying to create for their own country and uh, um, just I would like to add that because they are doing well... I mean because they are

working hard and they are doing uh, like um, uh, what do we say? Very um, constructive things for their country, uh, that's why this vision is very positive to them.

Amer: Mm-hmm (affirmative).

Nahid: And that's why it really uh, entice them to work harder and make them really uh, how could I say... Uh, uh, I would say like um, click to their, to their roots and to their origin.

Amer: Great. Um, now I will show you the three photos one by one-

Nahid: Okay.

Amer: And um, I'd like to get your uh, comments and your inputs from them. Um, the first photo is this one.

Nahid: Yeah. Yes. Should I explain it?

Amer: Yeah, I'd like to. Yeah.

Nahid: This is the ruler of Dubai [Mohammed Bin Rashid Al Maktoum 00:06:45] he is uh, just like raising his hands. It's, I don't know, is it like, uh, it's, it's a victory kind of, it's a victory kind of sign. This is again, this kind of signs, it's um, it's very positive in my own opinion because at um... Uh, as if, as if they are uh, the, the, he's, he's including his uh, his people around him-

Amer: Hmm.

Nahid: And his own um, in his own way of, of success.

Amer: Do you see any leadership uh, representation here in this photo?

Nahid: Uh, leadership rep-, representative of leadership, uh, I'm not very sure but what I can say is uh, it's a sign of victory-

Amer: Hmm.

Nahid: And uh, it's a sign of uh, optimism. Um, yes, and it really gives um, um, a positive attitude.

Amer: Hmm. Okay. So this is uh-

Nahid: So it's not like one picture-

Amer: Hmm.

Nahid: Where he's sitting like on a very um, uh-

Amer: Hmm.

Nahid: On a very, what do we say um, uh, in a poised status of anything. It's just like a um, more active kind of um, gesture.

Amer: Hmm. This is photo number two. Um, it's from his uh-

Nahid: Yeah.

Amer: LinkedIn account. So um-

Nahid: Yeah, this is again uh, it's very, it's very um, uh, it's very uh, uh, full of emotions, full of thoughts as well because uh, this picture is, it shows how much he cares about their uh, the, about his people, to get educated. And he is sharing their graduation and their success with them and he's wide-spreading this picture all around uh, social media.

Amer: Mm-hmm (affirmative).

Nahid: And this is also just to, to reassure that he is there-

Amer: Hmm.

Nahid: Uh, whenever there is a success.

Amer: Hmm.

Nahid: So he is just participating or sharing their, their, their success as well.

Amer: Hmm.

Nahid: And he is very proud of them.

Amer: Hmm.

Nahid: So this is a message that's conveyed in this picture.

Amer: Okay. So... And image number three.

Nahid: Yes.

Amer: This is also from uh, I think uh, LinkedIn or Facebook.

Nahid: A surprise visit to City Walk.

Amer: Hmm.

Nahid: Yeah. We can hardly see uh, uh, Arab leaders uh, just walking around, uh, walking, not in a cars or in a parade. Uh, just walking in, in their cities. This is for us, it's something almost rare. So once we see such a thing, we can see the level of security uh, that he has put his country in. So he can uh, he walk easily in, inside his city without any fear.

Amer: Hmm.

Nahid: This is number one. Number two, I can tell uh, from this picture, there is a sense of humbleness uh, and a kind of a, what do you say... Uh, a, a, a, just to, to, to ha-, to, to spread the feeling that he's part of one of those people around him.

Amer: Mm-hmm (affirmative).

Nahid: So he's not superior to them-

Amer: Hmm.

Nahid: So this is a also very positive kind of picture. If any Emirati uh, citizen see it, sees it, of course definitely it will have a good effect on him.

Amer: Mm-hmm (affirmative).

Nahid: Let alone uh, the ex-pats.

Amer: Mm-hmm (affirmative). Okay. Okay, do you like to add anything on, on these photos or?

Nahid: No.

Amer: Okay, great. Thank you so much.

Nahid: You're most welcome.

Amer: And uh, that's a-

Interview # 9 (Hisham)

Amer: Okay, so. Uh, first of all, thank you for accepting, uh, having interview with me. By the way, which language do you prefer, Arabic or English?

Hisham: Doesn't matter. English is fine.

Amer: English is fine, okay. Just let me first, um, brief you about the research I'm doing. Uh, the title of my research is "The impact of visual representations of leadership in tribal-dominated s- societies," which I'm focusing on the UAE. So um, the focus as the title, um, said, that is visual, on visual... artworks, uh, or visual, uh, um, uh... visual, uh, discourse, uh, for leadership. So the interview duration will be less than, uh, 20 or 30 minutes. It depends, uh, your articulation and uh, discussion. Uh, your name will be anonymous. No name, uh, will be mentioned here. The process is as follows.

First I need to collect some personal information, if you don't mind, about, uh, your background. Uh, then after, I will ask you, uh, a couple of questions, general question about leadership, and then after, I will show you three photos of, uh, of uh, one of the, uh, uh, tribal leaders that I'm focusing on. Um, and then I will, I would like to get your int- your interpretations and first thoughts of, uh, each of these photos. First of all, um, your age?

Hisham: 33.

Amer: Uh, education level?

Hisham: I am finishing my master's degree. I'm doing my final project now, so... almost there.

Amer: Work, uh, domain?

Hisham: Uh... I'm a manager in a building material industry.

Amer: Okay, so position is, uh, manager of a...

Hisham: Division manager.

Amer: Division manager. Uh, languages you speak?

Hisham: English and Arabic.

Amer: Country of origin?

Hisham: Syria.

Amer: Syria. Uh, how long have you been in Dubai?

Hisham: Since end of 2013, so uh... so around four and a half, four years.

Amer: Okay. And you are from the Middle East, so most of your life, uh, lived in-

Hisham: Yeah. [crosstalk 00:02:28] the region.

Amer: First of all, first question, I would like you to describe your leadership, uh, like, the image of you I- uh, leadership in your mind. How- how will you describe leadership?

Hisham: In general [inaudible 00:02:42]

Amer: In general, from your, uh, perspective?

Hisham: Uh, for me, a leader is a person who has followers, of course. Uh, I think leadership first comes from the character of a person. Um... basically there are many different types of leaders. Um, there are leaders who are, uh, who has, have their leadership qualities from power, it comes from power. Some of them come more from, uh, from emotional, uh... feelings. Uh, some leaders are leaders just because they have a certain idea that other people like. I don't know exactly, I don't have all the categories in my head, but that's what I can think of right now.

Amer: Mm-hmm (affirmative). Sure. Uh, so do you have, like, a... if you want to, if you are a painter, for example, and you want to draw the image of a leader, in your mind, how- how would you describe, uh, that image? From visual perspective, I mean.

Hisham: Uh, visual perspective...

Amer: Like, he's tall, or-

Hisham: ... my leader should be first, uh, he shouldn't be very young.

Amer: Hmm.

Hisham: Uh, I see leaders, uh, with a beard. (laughs)

Amer: (laughs)

Hisham: Uh...

Amer: So they are men, mostly.

Hisham: Mostly, yeah. (laughs)

Amer: Yeah. (laughs)

Hisham: Um... from a visual perspective. I don't see the leader as tall or short. I don't see the height as, uh, characteristic for leadership. But... sometimes I see him w- wearing glasses.

Amer: (laughs)

Hisham: (laughs) It gives him... because wearing glasses gives you this, uh... uh, certain look that makes you feel, uh, that you know.

Amer: Mm-hmm (affirmative).

Hisham: [inaudible 00:04:42] like, the knowledge. It makes you feel sophisticated. Um, I don't know. That's pretty much it.

Amer: Okay. Okay, good. So now I will, um, ask you about, uh, I will show you three photos, one by one...

Hisham: Mm-hmm (affirmative).

Amer: ... first, Sheik Mohammed, uh, the ruler of Dubai, and I need to get your input or your interpretations, and your feelings on these photos.

Hisham: Okay.

Amer: Uh, photo number one, this one. Have you seen that photo?

Hisham: Yeah.

Amer: It's very famous.

Hisham: Yes.

Amer: What does it mean for you?

Hisham: Actually, I don't really know what this sign means. I- I know it has a meaning.

Amer: Mm-hmm (affirmative).

Hisham: I don't know what's the meaning of this sign. But I feel that it means, uh... like when someone wins, so it's like, success.

Amer: Victory?

Hisham: For me, it's victory or success.

Amer: Mm-hmm (affirmative), okay. It's like the V.

Hisham: Yeah.

Amer: But uh, yeah.

Hisham: I- I'm not sure what it means in [inaudible 00:05:49]

Amer: Mm-hmm (affirmative). What else do you see in this photo? Like, the way the pose, uh, of the leader...

Hisham: Uh, I see the smile on his face, so this is what I was speaking, like, sometimes the leadership is also emotional.

Amer: Mm-hmm (affirmative).

Hisham: So when you see a smile, you feel... y- you do not fear the leader, as much as you feel more love to the leader.

Amer: Okay.

Hisham: Which is a nice thing, also. The smile, and the, and the glasses. (laughs)

Amer: Yeah, so he has glasses and the beard.

Hisham: And the beard. That's... (laughs)

Amer: (laughs)

Hisham: So... okay.

Amer: What about, uh, the traditional, uh, dress? Has any meaning for you?

Hisham: Uh, no. For me, the traditional dress is because we are speaking about the UAE, so yeah, normally they have the dress. For me, the dress doesn't give any... designation to the leadership.

Amer: Hmm.

Hisham: No, nothing about the dress actually.

Amer: Yeah. So in- in a way, this ex- e- express, uh, leadership.

Hisham: Um, yeah, it expresses, yeah, leadership, with victory and success [inaudible 00:06:58] yeah.

Amer: Hmm, okay. Uh, photo number two. This I got from, um, his account on LinkedIn.

Hisham: [crosstalk 00:07:10]

Amer: And you see there is, uh, some text here, caption of the photo, so uh, this is in Arabic.

Hisham: So... should I read, or...

Amer: Yeah, you can read, yeah. Sure.

Hisham: So this is the woman, um [inaudible 00:07:31] Okay. So okay, for me... I don't know. It shows that he's supporting a women's day. Uh, he's being humble, uh, between the women, they are showing the sign that he did in the first picture, uh, the sign of victory or... He's not, so... maybe out of respect for the women around him.

Amer: Hmm.

Hisham: So it's something social, more social. The way he's standing with the... like, respecting the audience, respecting his followers.

Amer: Hmm.

Hisham: Somehow.

Amer: Yeah.

Hisham: Uh...

Amer: So do you see leadership here as well, or...

Hisham: Uh...

Amer: Just neutral?

Hisham: I'm actually neutral about this picture. Maybe, maybe uh... for us in the, in this world, the Arab world, for us... we don't see a leadership being humble. We don't see it, usually.

Amer: Mm-hmm (affirmative).

Hisham: Which is something bad [inaudible 00:08:45]

Amer: Hmm.

Hisham: Do- do, leadership, one of the... Like, humbleness is a part of leadership. It should be there.

Amer: Mm-hmm (affirmative).

Hisham: But for us, we don't see it, because in the Arab world, the image is like, the leader should be aggressive, should be powerful, should not be humble.

Amer: Hmm.

Hisham: So for me as an Arab, I- I don't, I'm neutral about this.

Amer: Okay.

Hisham: But I'm sure it's... it's a sign of leadership somehow.

Amer: Hmm. Okay, so the third, uh, photo... this one. You can read.

Hisham: Mm-hmm (affirmative). [crosstalk 00:09:34] Okay. Yeah, uh, yeah, I've seen this before. So...

Amer: This went viral, uh...

Hisham: Yeah. [crosstalk 00:09:43] He- he, I know that. He usually makes visits, uh, to- to public places, to restaurants.

Amer: Hmm.

Hisham: Uh...

Amer: What does it mean for you?

Hisham: For me, the- the leader is just trying to show people that he's just one of them. Uh, it makes people... happy to see their leader sitting in the places they sit in, so... He's just encouraging... uh, I don't know, actually. For me,

it's a sign of leadership. Like, for us the stories of, uh, of uh, Arab leaders in the past, of Muslim leaders, where they w- uh, they went between the people. They used to sit with people. So yeah, for us we can see, uh, this as an image of leadership.

Amer: Hmm.

Hisham: Even for us the stories where... they tried to go between people without people knowing that they are leaders.

Amer: Mm-hmm (affirmative).

Hisham: Uh, in this case, no, because everyone knows him 'cause of the, 'cause of the media now. We have media, so everyone knows who he is.

Amer: Mm-hmm (affirmative).

Hisham: But for me, yeah, it's a sign of leadership.

Amer: Mm-hmm (affirmative), means he's walking in the streets, or... [crosstalk 00:10:53]

Hisham: Yeah. Walking in the streets, eating in the restaurant, crossing the traffic light just as any other people.

Amer: Mm-hmm (affirmative).

Hisham: Um, but again, you- you see how there are people around, so they are his, uh... uh, I don't know, his- his relatives or his bodyguards.

Amer: Hmm.

Hisham: He's not, he's not alone.

Amer: Hmm.

Hisham: Uh... yeah, that's pretty much it.

Amer: Okay. So that's it. Do you like to add anything on- on these photos? Any reflections, any...

Hisham: I mean, for me, uh... this is not the typical Arabic leader we know.

Amer: Hmm.

Hisham: For us, Arab leaders are... th- the m- [inaudible 00:11:45] let me say, Arab leader is not, uh...

Amer: Hmm.

Hisham: ... our leaders, we read about, like, the Muslim leaders of... currently, because most Arab leaders are dictators-

Amer: Hmm.

Hisham: ... so they are people you do not see in the public, uh, they are people that, uh, do not smile a lot in the pictures.

Amer: Mm-hmm (affirmative).

Hisham: Uh, so for me, he is different.

Amer: Hmm.

Hisham: He- his leader sh- style is different. Uh, because... Dubai is different.

Amer: Mm-hmm (affirmative).

Hisham: And he wants to deliver this message that, uh, we are a different country, we are modern country, we are not like the other, uh, Arab countries. He's- he's trying, he is having his own leadership style.

Amer: Hmm.

Hisham: Uh, many other- other Arab countries are successful, but their leaders are different, very different from this type of leadership.

Amer: Yeah.

Hisham: Mostly it's military style.

Amer: Yeah.

Hisham: This one is more like any other, uh... He's trying to be like other people.

Amer: Okay. Okay, great. Thank you so much.

Hisham: Okay. Thank you.

Amer: Uh, this is, uh, great.

Interview # 10 (Houssam)

Amer: Uh, first I would like to, uh, brief you about my research. Uh, the title of my research is, The Impact of Visual Representations of Leadership in Tribal Dominated Societies. I'm focusing on UAE as case study. Um, um.... as I briefed you before that, uh, uh, I'm trying to get the input from audience side of, uh, visual, uh, messages that are sent by leaders of the, in the region.

Houssam: Okay.

Amer: Taking the case of Sheikh Muhammad Al Maktoum.

Houssam: Okay.

Amer: As a leader, uh, from the region.

Houssam: Okay.

Amer: Uh, so the interview, um, won't take more than maximum 20 to 30 minutes.

Houssam: Okay.

Amer: Uh it will be, uh, anonymous, uh, and the process will be as follows. First, uh, I need to collect some personal information about you.

Houssam: Okay.

Amer: Ah, just to get, uh, uh, some, like you're background, social, cultural background.

Houssam: Okay.

Amer: Then I will ask you a couple of questions about leadership in general from your perspective. Then I will show you three photos one by one and I, I need to get your interpretations of, of these photos.

Houssam: Okay.

Amer: So, um, first of all, your age?

Houssam: Um, 48 years old.

Amer: Uh, education, uh, level?

Houssam: Uh, MBA from, uh, United States of America at CalPoly Pomona.

Amer: Uh what domain?

Houssam: Uh, construction, specifically the interior sector. Interiors without contractors and manufacturers.

Amer: Your position?

Houssam: I'm the CEO.

Amer: Okay. Your languages?

Houssam: Uh, English, Arabic, and some French.

Amer: Okay. Uh, country of origin?

Houssam: Originally from Damascus. I have USA citizenship.

Amer: Okay. How long have you been here in Dubai?

Houssam: Uh, around 10 years.

Amer: Ten years. And before you lived in, in-

Houssam: I was in the states.

Amer: In the states. Okay. Um, just I would like to get your, from like how you describe the leadership image. In your mind, what, what leadership is.

Houssam: Um, leadership is about accountability. It's about, um, um, is about problem-solving. It's about building teams. It's about empowering people and it's about being a role model.

Amer: Great, uh, now if you want, uh, to, to paint a [inaudible 00:02:50], or a picture for a leader. How, how would you describe that uh-?

Speaker 3: Jasmine tea? And [inaudible 00:02:57] tea.

Houssam: As-

Amer: Like from, uh, outside.

Houssam: As an example?

Amer: As an example.

Houssam: Like as a role model for me for leadership?

Amer: Exactly.

Houssam: The first thing that springs into my mind is obviously, since I'm living in the, in Dubai, is Sheikh Mohammed, obviously has been uh.... he exemplifies an... um, impersonates the, the, the leader- the leadership.

Amer: Mm-hmm (affirmative).

Houssam: Uh I think is a great role model for any CEO or any leader in this country. And, uh, gives such a great inspiration, uh.... which he would try to achieve, uh, the successes, some of the successes that he achieved already and turning Dubai from a, a small spot, um, to the global national tourist sector. I can't say... a beacon for innovation, for being a cosmopolitan city where different cultures can exist, uh, in such a, such a harmony, and, uh, build on

each other's power [inaudible 00:04:12]. It's reaching levels which I think now, uh, such a base that I think we haven't seen anywhere else for the last, uh, decade or couple decades at least. It's, it's a great leadership and a great city to be part of, and witnessing, um, these accomplishments, um, year on year, uh, and, and at Dubai pace, we say month on month. We don't measure it by year, we measure it by months.

So, uh, it's... it always, uh, kept us on, uh, suspense, you know, what's, what's next, and try to raise the bar year on year, or month on month as we said. And the anticipation, what's, what he has up his sleeves for, for, as the next challenge. And I think everyone has that kind of mindset now, and geared up to that expectation, so we can see everyone is going to overachieve and over-accomplish. Everyone is setting up his own high standards and high, uh, benchmarks, uh, and measuring himself against, uh... so I think that kinda leadership or role model is, is what's transforming the whole community and the whole, uh, scene in Dubai.

Amer: Great, yeah. Um...

So first image. I think, uh, do you know that one?

Houssam: Yeah!

Amer: Yeah.

Houssam: Very famous one.

Amer: Yeah. What does it see for you?

Houssam: Uh, it's clearly, gives a clear message here. Um, standing up high, and pride, even confidence as a leader. Looking up for the future. Um, ready to face the next challenge. Using the hand gesture, basically, even the, uh, his own, uh, new victory sign. And that has become very famous here in this area and region. And, uh, for, for me personally, it gives, uh, hope and it gives confidence. And, and we are, as leaders, we try to exemplify that every time we, we sit with our team and we try to improve them, uh, an image. But I think here, this image of, uh, Sheikh Mohammed is, it's clear that they nailed it down to, to, uh, to that kind of, uh, positiveness and hope and, uh, looking forward to a brighter future and never looking down, always looking up, no matter what challenges, no matter what hurdles are on the way. This is what this message means to me.

Amer: Great. So, from... Image number two, and in fact I took that one from his LinkedIn account. So you have the council [inaudible 00:08:15].

Houssam: I would say this, uh, photo is, could be a celebration of the, uh, Women's Day. Again, it shows, um, how much this society has been transformed. Um, the power of the woman in this society and, and the empowerment of the woman. Um, it shows how much the leadership is depending on the woman for the future. It shows the connection between the leadership and the [inaudible 00:08:51]. It shows how everyone is using the same body language and hand language. Um, again, it shows the, uh, the hope, um, the love that this, uh, community and this, uh, this grassroots has for the, for, for, for the leadership, and it shows the love that binds between the leadership and the people. Um, it's, it's different from the first photo. This one shows more the connection between the leadership and the society, and it shows the, how humble is the leadership at the same time, and how much love is there from the people to their leadership. So it's a reciprocal admiration and love, which I think is very important for any society to achieve what Dubai has achieved for the last 20 years.

Amer: Last photo.

Houssam: This is a photo from, um, one of Sheik Mohammed's famous unexpected, uh, strolls, uh, in the city, where I think he does that at least two, three times a week. He just walks around in the city, greeting people and, uh, getting across the street and, uh, talking to the people and, um, making sure that he's, you know, on, he's on top of things and showing people that, uh, uh, again, how much of that [inaudible 00:11:13] is thrown between him and the city and, and the people. And, again, keeping the people on their toes and, uh, surprising them, and so many people have anticipated him, and looking forward to, to meeting Mohammed, and take some photos, and Snapchat, and, uh, have it posted on the social media source. And I think also the Grand, uh, the Grand Prince of Dubai should come down as well, his, his, um, dad's footsteps, being very active in the community and, um, being close with the grassroots. I think this one is in the city walk.

Amer: Yeah.

Houssam: And again, uh, this went viral, like many of other, uh, postings that, uh, were on either Instagram or YouTube or other social media channels. Um, again they can see a limited entourage with the, with the Sheikh Mohammed. Uh, it just gives the message that he's on top of things. He's feeling the pulse of the people, whether they're happy or, or they're upset. Uh, making sure that your, um, leadership and the, um, executive management and the, uh, the senior officials are all on the same page and they, they, they have all the same goals, and they have the same benchmarks so, uh, the work then progresses at a much quicker pace. And this is what he has successfully done entering Dubai in 20 years to what it is now, where, um, many cities has not accomplished this in maybe 50 years or, or even 100 years. So, um, this, this is what this, uh, photo means to me.

Amer: Okay. Great. Would you like to add anything?

Houssam: No, I think, uh, we're, we're blessed to be living in, in a city like Dubai and, uh, under the leadership of Sheikh Mohammed, and I wish, uh, you know, the city all, all the success in the future it deserves, and definitely, uh, um, I'm like many other Dubaiers and I'm very, uh, um, on, on my toes already waiting for, for the next stage of Dubai, and anticipating now Dubai's gonna be, uh, gearing up now for Expo 2020, for what you see in your accomplishments, whether the expansion of the metro, uh, the [inaudible 00:14:06], or the, um, Museum of the Future, and the, um, Expo 2020 pavilions and then, uh, turning those pavilions into a, uh, an entertainment center, um, for the families. So definitely Dubai will have much, much offer to, much, much, uh, to offer to its community, and the leadership, we're very confident with the leadership to take Dubai, um, to much higher, uh, places, and, uh, that's, that's it. Thank you. Thank you for this opportunity.

Amer: Thank you so much. Thank you for your...

Appendix E (Sheikh Mohammed Photos)



Figure E1-1 Sheikh Mohammed in traditional Bedouin dress



Figure E1-2 Sheikh Mohammed with King Hamad bin Isa of Bahrain sitting on the ground in a traditional Bedouin tent.



Figure E1-3 Sheikh Mohammed in the desert with an Arabic horse



Figure E1-4 Sheikh Mohammed in the desert with a camel



Figure E1-5 Sheikh Mohammed in the desert during the Bedouin traditional sport of Falconry



Figure E1-6 Sheikh Mohammed performing Umrah in Mecca



Figure E1-7 Sheikh Mohammed with the late Sheikh Zayed sitting on the ground



Figure E1-8 Sheikh Mohammed in a visit to an elderly care home in Ajman



Figure E1- 9 A statue for the Sheikh Mohammed bin Rashid three figure salute in Burj Khalifa Park



Figure E1-10 – Sheikh Mohammed wins the individual and team gold medals

at the FEI World Endurance Championship in the United Kingdom (Victory achieved by hard work and persistence 2012)



Figure E1-11 – Sheikh Mohammed with a national student

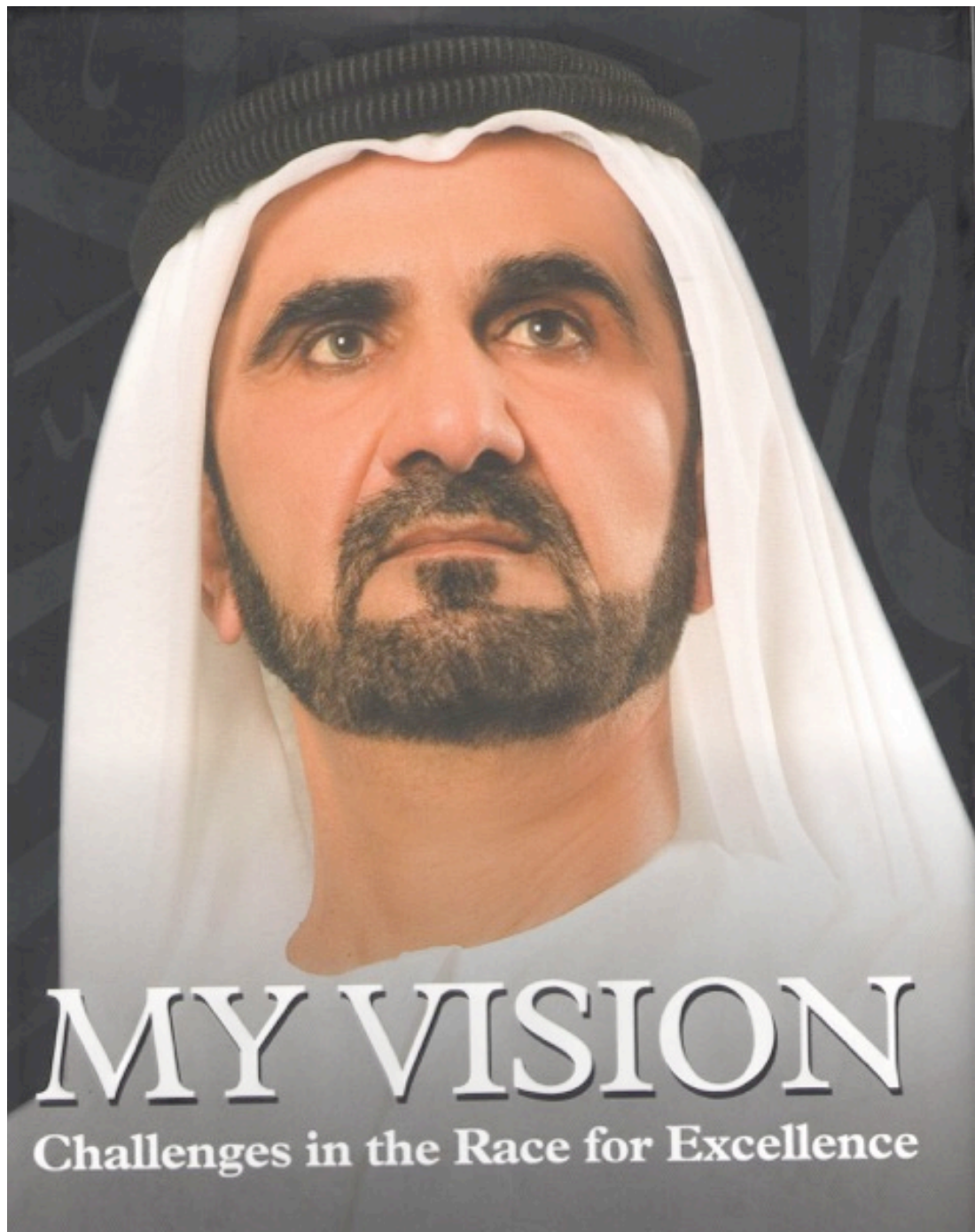


Figure E1-12 – Sheikh Mohammed showing his visionary look and communicating his vision statement.

H.H. SHEIKH MOHAMMED
AND AL KA'ABI – "THE OLD MAN OF WADI AL QOOR"



**COMMUNICATION IS THE REAL
WORK OF LEADERSHIP**

Figure E1-13 – Sheikh Mohammed sitting on the ground with an old man.



Figure E1-14 – Sheikh Mohammed with a charismatic look



Figure E1-15 – Sheikh Mohammed in front of one of his successful projects